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LIBRARIES







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## 2 Director's Letter

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### Details

- 4 **AN INSIDE VIEW** Up Close and Behind the Scenes  
Portugal discovers America in a festival of exhibitions; Kenny Endo drums up the spirit of Edo in honor of *Hokusai*; Gwyn Hanssen Pigott makes arrangements at the Freer; and a glimpse into how we light up the galleries.
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### Exhibitions

- 8 **HOKUSAI: MAD ABOUT ART** Hokusai thought that if he lived to be 100 his work would be perfect, and if he lived beyond that, transcendent.
- 18 **ART/HISTORY** Photographer Hiroshi Sugimoto's site-specific installation for the Sackler featured his original photographs as well as ancient Japanese artifacts and fossils. We visit Sugimoto at his New York studio.
- 28 **IN THE BEGINNING: BIBLES BEFORE THE YEAR 1000** Charles Lang Freer made three trips to Egypt between 1906 and 1909, and acquired ancient biblical manuscripts, many of which have rarely been exhibited.
- 36 **FACING EAST** Portraits from Asia and the ancient Near East are steeped with issues of identity and power. *Facing East* crosses cultures to illustrate the way portraits were created—and used—throughout Asia.
- 

### Acquisitions

- 46 **FIRE AND WATER** An ancient Chinese lamp and ewer are the latest gifts from the Arthur M. Sackler Foundation in New York.
- 50 **THE HAUGE CERAMICS** From ancient vessels to whimsical animal-shaped pots from medieval Cambodia, the Hagues collected some of the most spectacular ceramics in the world.
- 

### Focus

- 52 **OUTREACH** Out of the Galleries and Beyond the Walls  
Extreme Makeover for a Conservation Studio in Cambodia; Contemporary artist Simryn Gill weaves a necklace for the Perspectives series; Fashion Ottoman-style hits the museum...and the runways.
- 

### Endnote

- 56 **FROM THE ARCHIVES** A tale of two buildings: An early 20th-century sketch on hotel stationery of the Freer contrasts with a late 20th-century architectural rendering of the Sackler.
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Annual Record 2005

## DIRECTOR'S LETTER



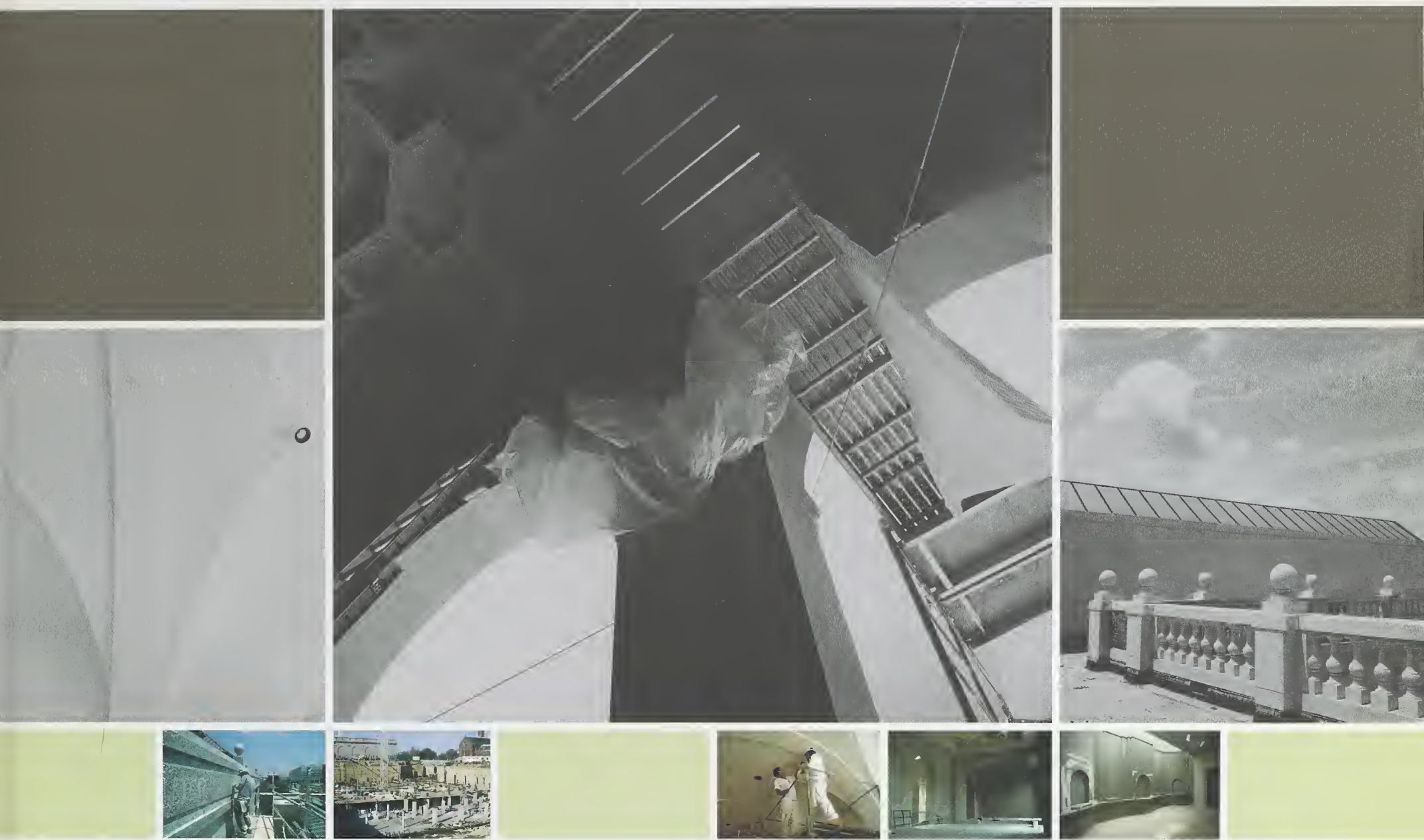
### FOUNDING FATHERS

One hundred years ago, Charles Lang Freer gave his collection of Asian and American art to the Smithsonian Institution. And in the years before his death in 1919, Freer worked with architect Charles Platt to create the elegant structure that in 1923 would become the first art museum on the Smithsonian campus. Today, the Freer Gallery of Art retains an aesthetic sensibility of cool repose and remains a destination for lovers of art.

The Freer's centenary year began with an unprecedented exhibition focused on Katsushika Hokusai, whose *Great Wave* has achieved iconic status yet only partially represents the artist's legacy. Hokusai's abiding desire was to live to be one hundred years old—the age, he thought, that his work would reach perfection. How fitting then to celebrate our centenary by highlighting this artist's work. More than one hundred eighty works from the Freer and an international group of museums, libraries, and private collections depicted Hokusai's entire career—from his days as a young artist to his last year of life, when he was still active at the age of ninety. In partnership with our cosponsor, Nihon Keizai Shimbun, and the Tokyo National Museum, which presented an earlier iteration of the show last fall, we were able to unite the Freer's treasures and other Hokusai masterpieces for the first time.

That this exhibition opened to the public on these premises is no accident. By 1906, the year he gave his art collection to the nation, Freer had already amassed the world's largest and most impressive grouping of Hokusai paintings. But he imposed strict restrictions on his gallery: it could neither borrow nor lend works of art. Only after the Arthur M. Sackler Gallery opened in 1987 were those restrictions modified. Six years ago the Regents of the Smithsonian





Institution determined that the neighboring Sackler could borrow objects from the Freer on a temporary basis.

Thus, without the Arthur M. Sackler Gallery, the Hokusai exhibition would never have been realized. Indeed, the opportunity afforded by the Sackler allowed public and scholars alike to discover the true aesthetic value of Freer's Hokusai paintings. That dialogue between our founders will guide us through this centennial and in the years to come.

It certainly will come into play this fall when *In the Beginning: Bibles Before the Year 1000* opens at the Sackler, highlighting Freer's masterpieces as well as manuscript pages from other museum and private collections, particularly the Bodleian Library at Oxford University. The exhibition will present some of the earliest biblical artifacts in existence, including the painted covers of the Freer's own *Washington Manuscript of the Four Gospels*, depicting Saints Matthew, Mark, Luke, and John.

Lest you think we are focused only on the past, let me assure you that our contemporary exhibitions are thriving. This spring Hiroshi Sugimoto presented *History of History* at the Sackler, an examination of his own photography and his collection of historic and, in some cases, pre-historic Japanese art. Our centenary celebration also looks forward with installations by Australian potter Gwyn Hanssen Pigott, whose (re)arrangements of ceramics from the collection will echo some of the aesthetic principles of form, color, and texture that guided Freer's vision. Both Sugimoto and Pigott reflect one of our driving aims—to show the connections between our diverse collections, the past and the present, and the familiar and the unknown.

—JULIAN RABY





## When Portugal Was the World

A FESTIVAL OF EXHIBITIONS SETS SAIL FOR THE SACKLER  
IN 2007, BRINGING PORTUGAL TO THE MALL

In the sixteenth and seventeenth centuries Portugal sent her ships to Africa, India, China, Japan, Southeast Asia, and Brazil in search of slaves, gold, and spices and the other foundations of its commercial and colonial empire. The meeting of cultures that resulted inspired the creation of never-before-seen works of art. Intricately carved ivory saltcellars, produced by African master carvers for trade with the Portuguese, and Japanese Namban screens depicting Europeans from an Asian perspective were among the diverse objects that ended up in "cabinets of wonder," the forerunner of modern museums, and princely *kunstkammers*, collections of natural and manmade exotica. *Encompassing the Globe: Portugal and the World in the 16th and 17th Centuries* reveals the cross-cultural dialogue that developed as Portugal established her global trading network. The more than three hundred paintings, sculptures, manuscripts, maps, early books, and other objects assembled for the exhibition provide a rich image of a "new world" during its formation. On view in the Arthur M. Sackler Gallery and the neighboring National Museum of African Art in summer 2007, *Encompassing the Globe* will create galleries of wonder and recall a time when Portugal put her stamp on the world.

### Facts and Figures 2006

⊗ THE DIRECTION AND INTENSITY OF NATURAL LIGHT ENTERING THE FREER EXHIBITION GALLERIES IS DYNAMIC AND CHANGES ACCORDING TO THE TIME OF DAY, WEATHER, AND SEASON. ⊗ FREER GALLERY OF ART ARCHITECT CHARLES PLATT

HAD A SCALE MODEL OF ONE OF THE "PAINTING GALLERIES" CONSTRUCTED ON THE ROOF OF HIS APARTMENT BUILDING IN NEW YORK SO HE COULD OBSERVE HOW NATURAL LIGHT ENTERED THE ROOMS. ⊗ WHEN IT FIRST OPENED, THE FREER GALLERY OF ART HAD DAYLIGHT CONTROL

SHADES CONSTRUCTED OF WOOD AND CANVAS SAIL CLOTH IN THE ATTIC SPACE. THESE SHADES WERE REMOVED IN THE LATE 1950S WHEN AIR CONDITIONING DUCTWORK WAS INSTALLED. ⊗ NEW DAYLIGHT CONTROL SHADES CONSTRUCTED OF FIRE-RESISTANT VINYL-COATED FIBER-

GLASS AND ALUMINUM WERE RE-INSTALLED IN THE ATTIC IN THE 1990S. THERE ARE FOUR HUNDRED AND TWELVE MANUALLY ADJUSTABLE SHADES IN THE ATTIC. ⊗ THE CEILING-MOUNTED ELECTRIC LIGHTING FIXTURES IN THE PEACOCK ROOM WERE ORIGINALLY POWERED

BY GAS. ⊗ TWENTY-FOUR ORIGINAL LIGHTING FIXTURES HAVE BEEN RESTORED IN THE FREER GALLERY. ⊗ WHEN ALL OF THE FREER AND SACKLER GALLERIES ARE OPEN, THERE ARE APPROXIMATELY THREE THOUSAND INDIVIDUALLY ADJUSTED SOURCES LIGHTING THE EXHIBITIONS.







## Still Life with Pickle Jar

POTTER GWYN HANSSEN PIGOTT ARRANGES CERAMICS FROM THE FREER'S PERMANENT COLLECTION

What happens when an artist renowned for arranging meditative, off-white porce-

lain pots gains access to the Freer Gallery's collection of ancient ceramics? Recently Gwyn Hanssen Pigott, an Australian artist whose career spans almost five decades, spent an afternoon sequestered in the Freer's ceramics storage area, assembling several of her trademark "still lifes" from the gallery's permanent collection. "Pots—useful, everyday, ordinary pots—have for most of my life been my daily pleasure mines," she once said. And it was no different at the Freer. Ignoring the usual art historical categories—date, place of origin, and even ware—she mined the collection for color, shape, pattern, and relationship. Persian and Chinese. Bowls and bottles. Gray-blues and

creams. Curiously, her approach was sympathetic to the taste of founder Charles Lang Freer, who had collected many of the objects a century earlier, heeding his own aesthetic instincts. "I began tentatively with some key pieces that would set a tone or emotion for a group," Pigott says. Settling on a squat carved Chinese jar, she set off in search of additional group-mates—pots with tones of cream, yellow, brown, and white. "They needed to have a certain austerity, warmth, and domestic familiarity," she explains. She studied her options, shifting vessels from one position to another, searching for the perfect blend of shape, height, and interstitial space. Within moments, Pigott had wrought her ephemeral magic. The nine ancient vessels had been reconfigured into a single composition—minimalist in aesthetic, modern in idiom, and newly christened as *Still Life with Pickle Jar*.

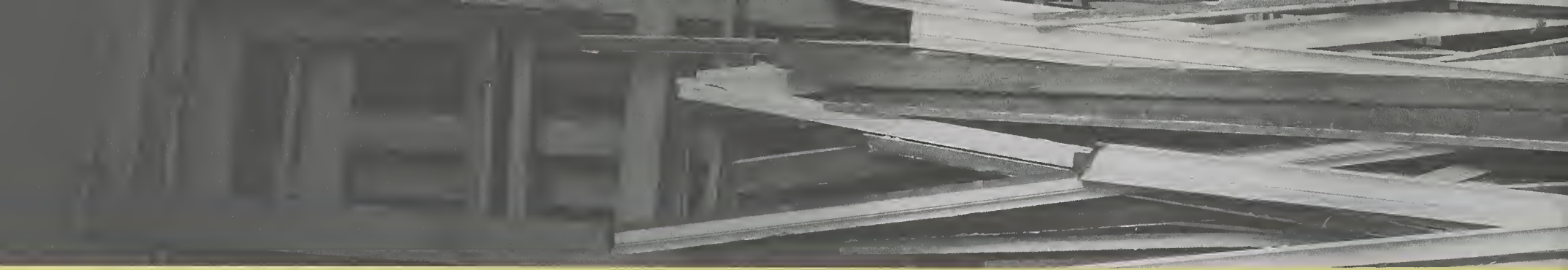
## Endo on Edo

HAWAIIAN-BORN DRUM MASTER KENNY ENDO FILLS THE SACKLER WITH THE RHYTHMS OF HOKUSAI'S JAPAN

Poised before two barrel-sized drums, each hand gripping a drumstick, Kenny Endo raised his arms above his head, brought them abruptly down, and began to pound with all the physicality of an athlete. During Endo's tenure as artist-in-residence, the becalmed galleries thrummed with the percussive echoes of festival and theater music from Edo-period Japan. Composer, performer, and *taiko* master, Endo shared his passion for music and served as an unofficial ambassador of sound during the *Hokusai* exhibition. For a traditional lion dance, Endo donned a golden-colored costume, hid his face behind a mane-trimmed mask, and gnashed his teeth—a benign gesture that conferred good luck on his audience. "I hope to provide a musical experience that speaks to our modern world, where the meaning of borders, nationality, and culture are changing everyday," he said.



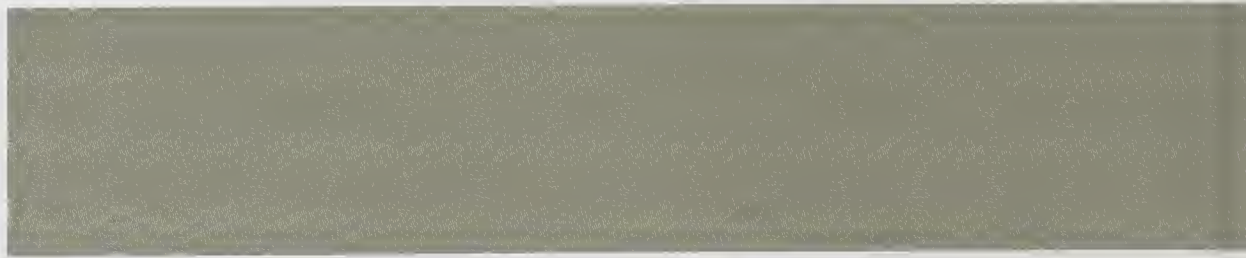






# EXHIBITIONS









# HOKUSAI

MAD ABOUT ART

HOKUSAI THOUGHT THAT IF HE LIVED  
TO BE ONE HUNDRED, HIS WORK WOULD  
BE PERFECT, AND IF HE LIVED BEYOND  
THAT AGE, TRANSCENDENT



# W

HAT COULD BE more intriguing than the image of a man so unsettled that at the end of his long life he had lived in ninety-three places? Or an artist who changed his professional name so often that one of his contemporaries remarked “no artist ever had more names”? And how can one resist the determination of one who, on his deathbed and with faltering breath, implored the gods to grant him an extension of just five or ten more years—so that he might yet become a true artist? Even an inventory of this man’s possessions—one earthenware pot, two or three teacups, and a single cotton robe—exerts a curious hold on the imagination.

In approaching the art of Katsushika Hokusai (1760–1849), one of Japan’s most renowned artists and the focus of an exhibition at the Arthur M. Sackler Gallery this past spring, it is tempting to linger over the engaging and eccentric facets of his life. Indeed, such colorful images provide ready footholds as one attempts to grasp the scope of a visual master endowed with boundless creative energy and technical virtuosity. “He was seemingly oblivious to the practicalities of everyday life. Not because he was absent minded, but because he was single-minded in his devotion to uncovering the truth through the use of his brush,” says James Ulak, deputy director of the Freer Gallery and Arthur M. Sackler Gallery.

Hokusai had an abiding desire to excel—not in a competitive, worldly way but as a means of sharing. “For Hokusai, transmission was what art was all about,” says Roger S. Keyes, visiting professor in East Asian studies at Brown University, and a consultant for the Hokusai exhibition. “It’s what he got out of art, and it’s what he hoped to accomplish through art. It was about transmitting the conviction of what he knew through his experience to others.”

The sheer volume of Hokusai’s brushwork beggars both the imagination and the intellect. Over the course of seven decades, which included occasional peri-

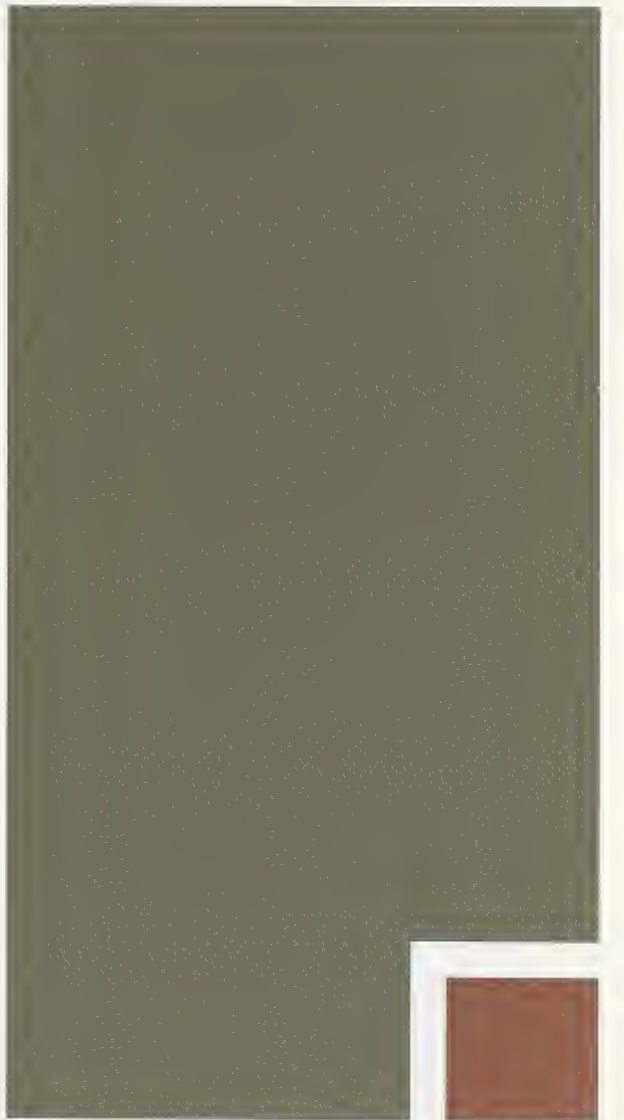
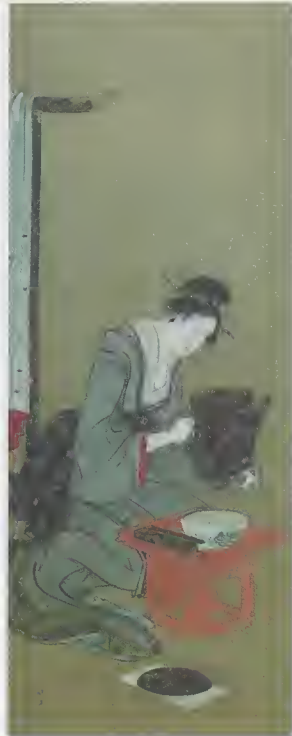


## HUMANITY

Throughout his long life as an artist, Hokusai created prints, illustrations, and sketches that encompass a vast range of humanity. His human subjects include the peasants, merchants, artisans, monks, entertainers, and warriors he must have observed in his daily life in the bustling metropolis of Edo. Hokusai was a master in portraying people of all ages engaged in every activity, and was especially sympathetic to the lower classes of Edo.







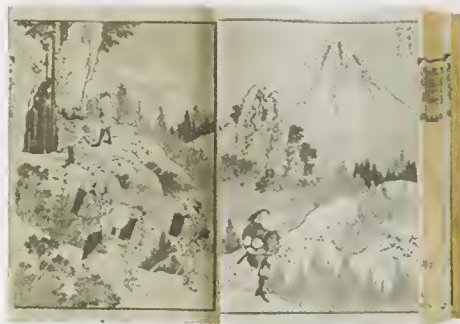


ods of profound personal distraction, this “man mad about painting,” as he called himself, created an estimated thirty thousand images—and wrote novels and poetry as well. He turned out ink drawings, paintings, and prints that varied greatly in both subject and format—actor portraits; landscapes; beautiful women; the spiritual and supernatural; legendary figures and historical tales; still life; nature, including birds and flowers; erotica; *surimono* (highly refined, privately commissioned prints); fan paintings; manga (“random sketches”); illustrated albums, books, poetry anthologies, and novels; teaching manuals for artists, and even performance art. His illustrated books alone number some two hundred seventy volumes. “There is so much you have to look at before you get a sense of this artist,” says Keyes. “I’ve never caught up with him.”

## ■ THE ARTIST AND THE COLLECTOR

In the 1850s—the decade after Hokusai’s death—Japan was opened up to the West and paintings and prints began to flow to Europe and into America. Over the next fifty years, Hokusai gradually emerged in Western eyes and in the Western imagination as the Asian artist par excellence. Much has been written about his influence on designs of European and American artists in the late nineteenth century. Indeed, in Vienna, at the 1873 international exhibition, a major exhibition of Hokusai works underscored the high degree of popularity that he enjoyed in the West. Ironically, perhaps, it was Westerners who organized the early and major exhibitions of Hokusai—both in Japan and in the West. But through most of the last century, beyond a relatively small group of researchers and collectors, the artist was largely identified in the popular imagination as a print designer. His most famous work, *The Great Wave* from the print series *Thirty-six Views of Mount Fuji* (circa 1830–33), is virtually synonymous with Japanese art—and so ubiquitous that it can be found almost anywhere that ink can adhere to a surface—from tote bags to magnets.

While others focused on Hokusai’s prints, Charles Lang Freer trained his prescient eye on the artist’s paintings, forming in little more than nine years what is now recognized as the single largest group of Hokusai paintings in any collection in the world. The year 2006 marks the centennial of Freer’s gift to the nation—a gift



## LITERATURE & LEGEND

Hokusai’s extensive knowledge of Japanese and Chinese literature became a rich source of subjects for his paintings, prints, and book illustrations. In illustrating some two hundred seventy books, Hokusai became intimately familiar with contemporary fiction, from the lowest level, where he began his career, to successful collaborations with leading authors. He was also interested in contemporary poetry, especially the witty poems known as *kyōka* (mad verse).







## THE NATURAL WORLD

Flowers, birds, and animals appear frequently in Hokusai's prints, book illustrations, and paintings. Landscape, like flowers and birds, has deep historical roots in Japanese painting, but it did not become a major independent subject of ukiyo-e prints until the successes of Hiroshige and Hokusai in their Tokaido and Mount Fuji series of the 1830s. Hokusai, however, began to incorporate landscape elements into perspective prints as early as 1788, and landscapes also appear in his illustrations for poetry books and *surimono*.





that increased from an initial few thousand works in 1906 to ten thousand at the time of his death in 1919. In that first gift package was, extraordinarily, not only the collection of Hokusai paintings but also the largest collection of works by James McNeil Whistler. Freer's offer was resisted by the Smithsonian, but after three years of petitioning and finally the intervention of President Theodore Roosevelt, the science-oriented institution embraced the reality.

Scholarly attention in the last century has favored Hokusai's prints and illustrated books, relegating the paintings to a dubious status. In recent decades, with increasing interest in Hokusai's paintings, Freer's collection has acquired new stature. Doubts about the works' authenticity have, in almost every case, been favorably resolved. Because Freer's will stipulates that artworks cannot be loaned, *Hokusai* provided an historic opportunity to view forty-one of the gallery's finest Hokusai paintings, many rarely seen before, in the context of the artist's other masterpieces from museum, library, and private collections in Japan, the United States, and Europe. The more than 230,000 people who visited the Sackler Gallery for *Hokusai* and the 330,000 in attendance at the earlier Tokyo National Museum iteration of the exhibition (which did not include the Freer holdings) attest to the enduring popularity of and interest in the artist. One hundred years after Freer's gift, the Hokusai collection has come into its own.

## ■ MAKING WAVES

Hokusai was someone with a very deep sense that wherever he was, it was not the final place—he was always looking for something beyond. He was an individualist whose art seems infused with a sense of irony, hauntedness, and search for meaning. His prolific productivity, his cherished independence, and his groundbreaking visual techniques suggest a man who was obsessed with something other than money or social standing. Then, as now, there were scores and scores of artists who were content with the status quo, satisfying rather than challenging the expectations of their viewers. Not so Hokusai. Consider, for example, the contrast between two prints of waves, created within several years of one another. In *The Great Wave* Hokusai presents a rather generous vision of sweeping waves with Mount Fuji in the distance. A print he created only a year or two later offers a claustrophobic alternative: In *Choshi in*



## THE NATURAL WORLD

Observation of nature, especially of phenomena such as moving water, light, atmosphere, and optical effects, underlies many of Hokusai's paintings, prints, and illustrations of landscapes, plants, animals, and birds. Nonetheless, the realism that seems innate to many of these works is a carefully wrought illusion. Most, in fact, combine elements of perception and imagination. Regardless of medium, these works reveal how Hokusai's mastery of techniques for linear and tonal definition of texture and form combines effectively with elements of design, including meticulous composition and unique manipulations of color.







*Shimosa Province* (circa 1833–34, from the series *One Thousand Pictures of the Ocean*) the waves cleave to a sharp diagonal line, crashing against the jagged rocks and shoals. A second, distant fishing boat offers none of the reassuring stability that Mount Fuji provides in the earlier print. “There is no escape. Visually, Hokusai doesn’t allow it,” says Ulak. “He seems to say, ‘Well, you were comfortable with *The Great Wave*? Now, I’ll give you something to be afraid of—a darker vision, a sense of being trapped.’ Why would Hokusai have done that? Not to make the viewer feel comfortable. You can always expect him to pull the rug out from under you.”

## ■ THE ARTIST AS PERFORMER

Hokusai’s searching restlessness, as evinced by the shifts in style and name, subject matter and audience, reflects his enormous capacity for self-renewal. “His demon, in a way, was that he always reached a point where he was becoming a caricature of himself,” observes Keyes. “He got facile—sort of like Picasso, who really struggled with that problem. But Hokusai found a short cut. Whenever he was in a rut, he changed. He just started doing something completely different.”

Hokusai seemed almost playful about the elusiveness of his public persona, on the one hand disappearing from patrons, publishers, and an admiring public and on the other engaging in feats of artistic bravura. In 1804, at the age of forty-four, he decided to produce—at the Gokokuji in Edo—what he believed would be the largest painting ever created. On the day of the performance his assistants rolled out an expanse of paper fifty-five feet long and thirty feet wide—pieced together from smaller sheets of paper. At Hokusai’s signal, a team of assistants, dressed in black, began to scramble around the jerry-rigged canvas, wielding brooms for paintbrushes and working from tubs of ink—presumably following an outline sketched by the artist. “The spectators said it was the damndest thing—these people running all over the place,” Keyes says. When the ink had dried and the painting was finally hoisted aloft, the assembled crowd beheld the head and shoulders of the Bodhidharma, the Indian patriarch of Zen Buddhism.

“Here, Hokusai is a performance artist, right? So then he said, ‘You think that’s great? Well, check this out!’ The next day he got a grain of rice and, with his one-hair brush, drew two flying sparrows [on it]. Isn’t that great?”



## THE SPIRITUAL & THE SUPERNATURAL

Like many of his contemporaries, Hokusai’s religious beliefs came from several sources—Buddhism, Shinto, North Star worship, belief in Chinese Daoist and popular deities, and animism. Chinese and Japanese supernatural beings with magical or protective powers also appear among his images, as do haunting depictions of dragons, which were especially significant to Hokusai as auspicious symbols of the cyclical year of his birth.





## THE LAST YEARS

"Though as a ghost, I shall lightly tread the summer fields." This was the last haiku Hokusai wrote before his death in 1849. When Hokusai was eighty-eight years old—an auspicious age—he created a large seal with the single character of *hyaku*, meaning "one hundred," which he used for the rest of his life. Even in his late eighties, Hokusai maintained his ability to create conceptually, stylistically, and aesthetically sensitive works that often seem to embody his own thoughts as he tried to keep death at a distance.







"I feel less like a photographer and more like the painter  
who first started painting his vision onto a cave wall."



# Sugimoto art/history







## About Art

Previous pages: *Black Sea: Ozuluce*, from the Seascapes series (silver gelatin print, 1992); Sugimoto in his New York City studio. This page, clockwise from top left: *Henry VIII and His Six Queens* (gelatin silver prints, 1999); *Kasuga Deer Mandala* (hanging scroll from the 15th cen-

tury); *Lion Dais Reliquary* (13th-century lion and 14th-century reliquary, 2003); a jasper "Wheelstone" from the Kofun period, 4th century. Opposite page: *Treasure Pagoda with Seaview Crystal Ball* (13th-century pagoda, crystal ball, plastic lotus dais, and wind chimes, 2003).







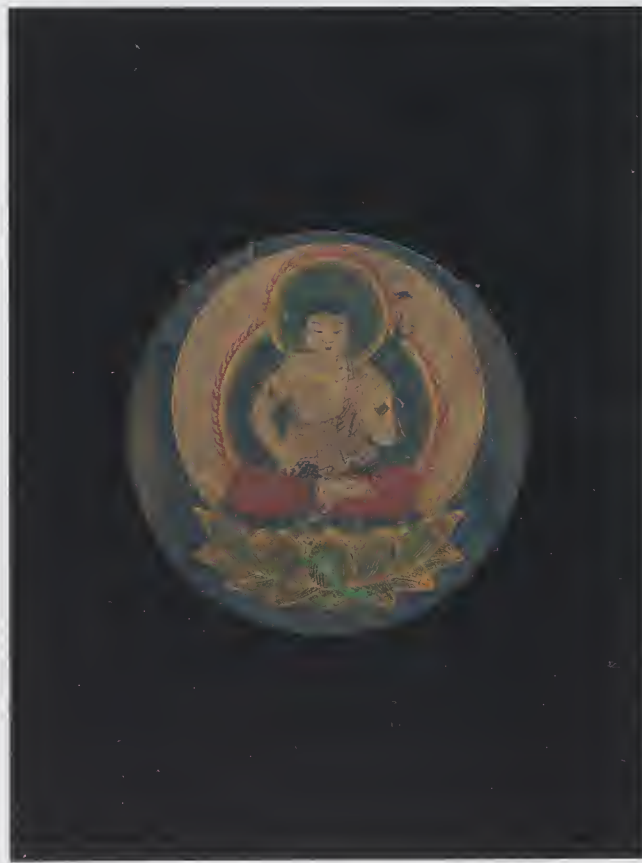




"The reason I started collecting fossils actually has to do with my own photography. I found out that fossils work the same way as photography. Fossils are pre-photography time-recording device."







## About History

On the previous pages: *Kegon Waterfall, Japan* (gelatin silver print, 1977); *Mississippian Sea Bottom* (fossil). This page, clockwise from top left: *Time's Arrow* (seascape from 1987, 13th-century reliquary fragment); *Elderly Warrior Mask* (wood and lacquer, 13th century);

*Monju Bosatsu* (the Bodhisattva Manjusri; hanging scroll from the 13th century, silk with colors); *Female Shinto Deity* (wood with colors, 12th century). On the following pages: Hiroshi Sugimoto's workroom and storage area in his studio; Sugimoto in his specially designed darkroom.











"Usually photographers try to capture the image outside of him or herself, but in my case I am trying to project my own inner vision onto the screen of reality."

## About Time

When you stand before one of Hiroshi Sugimoto's black-and-white seascapes, your eye tends toward the horizon line, often right in the middle of the photograph. That sense of finding the meeting point of two halves is intrinsic to the artist's work and life. "I was half made in America and half made in Japan," Sugimoto says. "I use that experience to create my art." An exhibition of selected works from Sugimoto's artistic renderings of meeting points—between the past and present, East and West—was on view in the Sackler Gallery from April through July 2006.

His studio is on the eleventh floor of a century-old industrial loft, a former bookbindery, in New York City's Chelsea district. The ceilings are high and the Manhattan skyline fills the windows with its urban textures: brick, stone, glass. Here, Sugimoto is surrounded by his art. There's a large black-and-white photograph of Henry VIII on the wall behind his desk, an image Sugimoto captured from a wax figure modeled after a Holbein portrait. In the corner stands a tall clock he assembled himself. Recently developed photographs, carefully pinned up, are drying on a wall. The spacious loft also has a library with critiques of Sugimoto's own artworks and other books he's collected. When he closes the door and turns off the light, multiple copies of his recent book on movie theater interiors begin to glow in the dark—courtesy of a clever publisher in London. And the darkroom features a Sugimoto-designed ventilating system whose silver piping is functional as well as beautiful. Artist, collector, dealer: add "inventor" to the list.

Born in Japan in 1948, Sugimoto studied in California in the early 1970s. Then he moved to New York with a Nikon 35 mm camera in hand and started photographing the city's institutions, including the American Museum of Natural History. When he discovered the museum's dioramas of prehistoric human life, he went back with a newly acquired large-format camera and began to shoot. "I thought this is something weird and interesting," he says, and he used his 8 x 10 camera to explore how dioramas would look in a different context. More recently, Sugimoto has turned his attention to seascapes and other subjects, including a new series featuring Richard Serra's monumental metal sculpture *Joe*.

The artist has always used a traditional camera and black-and-white film, but his method of photography may be coming to an end. The world has moved on to digital photography, and the tools for making beautiful silver-toned black-and-white images are disappearing. "I'm standing at the last moment in the history of photography," Sugimoto says. "I'm about to be forced out from this tradition." But until that day comes, he'll continue to rely on a professional photo studio that makes his prints on fiber-based paper using a nineteenth-century technique.

To get to the studio, Sugimoto often takes his bicycle and rides a path that is flanked by the West Side Highway on one side and the shimmering Hudson River on the other, the artist cycling past the timeless water that he has spent half a lifetime capturing.



IN THE  
BEGINNING  
BIBLES  
BEFORE THE YEAR  
1000

"I NOW FEEL THAT THESE THINGS ARE THE GREATEST ART IN  
THE WORLD, GREATER THAN GREEK, CHINESE, OR JAPANESE."  
—CHARLES LANG FREER IN A LETTER TO A CLOSE FRIEND IN 1907





SEVENTH-CENTURY PAINTED COVERS FROM THE FREER GOSPELS DEPICTING SAINTS MARK AND LUKE.





## FREER IN EGYPT

Charles Lang Freer made three trips to Egypt between 1906 and 1909 and became increasingly fascinated by the art he discovered and acquired there. The objects included vessels, amulets, and rare biblical manuscripts, some of which were purchased from an Egyptian dealer named Ali Arabi in 1906. Though by that time Freer had become fascinated by Egypt, it hadn't always been love at first sight. In 1904, he'd turned down the chance to purchase similar items from the celebrated dealer Siegfried Bing, saying "the art of China, Japan, and central Asia appeals to me more deeply."

But only two years later Freer's interest in Egyptian antiquities had grown. He felt it was necessary to visit Egypt to seek out "rarities" for his collection. His travels to Egypt—especially the cities of Cairo and Alexandria—convinced him that his growing collection of art and antiquities would be incomplete without these Egyptian discoveries

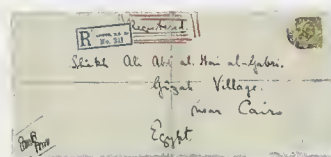
His acquisitions—which include a large portion of the Coptic Psalter; part of a homily written by Theophilus, archbishop of Alexandria; and fragments of the books of Matthew and Job—made front-page news in the major newspapers of the day. Decades later, the 1985 edition of *Who Was Who in Egyptology* praised Freer as a collector "known for his remarkable Coptic manuscripts."

## ART AND DISCOVERY

Other scholars and collectors in the Western world had turned their attention to the Middle East decades earlier, spurred in particular by two unrelated events. In 1859 Charles Darwin published his *Origin of the Species*, which established the new theory of evolution and all but toppled pre-existing ideas about the birth of Man. Then the Suez Canal opened in 1863, making the land of the Bible accessible to travelers and explorers alike. Explorers and laymen flocked to Egypt to prove that the Good Book was indeed true.

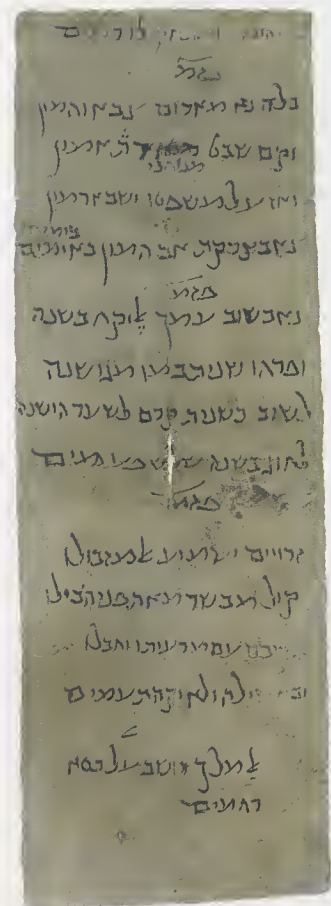
The interest of the British government was piqued as well, and Great Britain occupied the country in 1882. Soon museums in London, Oxford, Paris, and Berlin were sending teams of excavators to Egypt, where they made a number of exciting discoveries—most notably in the outskirts of a trading town known as Oxyrhynchus ("city of the sharp-nosed fish"). Oxyrhynchus was known for its garbage dump, which over the millennia had been covered with sand. When Oxford University researchers removed the sand in 1896–97, they discovered an incredibly rich deposit of well-preserved papyrus and parchment documents and pamphlets. The researchers were able to collect as many as thirty-six basketfuls of manuscript fragments in one day.

The papyrus fragments found at Oxyrhynchus and those found around the same time at the Cairo *genizah*—(a Hebrew word meaning "storage place" for worn or damaged sacred texts)—shone a light on everyday life in ancient Egypt. Inside the once-lost world of the *genizah* were private letters, tax returns, even shopping lists told the story of a vanished world. Found at the same time was the earliest fragment of Saint Matthew's Gospel known to this day, dating from circa 200 C.E. and now housed at Oxford's Magdalen College.



and I after their receipt will show them to my experts. If he expects to deem the manuscripts important you are to send the two tin boxes of manuscripts which you recently showed me to my address at Beirut for full examination by experts myself. After such examination I have the right to buy the entire collection from you for the sum of seven hundred pounds sterling or to return them to you at your risk and expense. Yours truly Charles Lang Freer

My dear Mr. Freer  
Referring to our conversation of this morning and your further talks with my Egyptian Arabi, I understand that you desire to have made about six photographs of the specimens of the Papyrus manuscripts which you showed me recently. These photos you intend to send to me at Beirut



Top: At the Cairo studio of well-known photographer P. Dittrich in 1907, Freer (second from left), with Dr. Frederick Wharton Mann, Ibrahim Ali, and dealer Ali Arabi, from whom Freer purchased his most important biblical and Genizah materials. Above: correspondence between Ali Arabi and Freer.

that range in date from the end of the Old Kingdom to the fifth and sixth centuries. He returned with ancient glass vessels, statues of falcons to watch over his collection, and several early biblical manuscripts of unparalleled worth—those of Deuteronomy and Joshua, the Psalms, the Four Gospels, and the Epistles of Paul. Despite knowing little of their significance or value, Freer was intrigued enough to venture outside his usual collecting interests.

In subsequent years he obtained additional manuscripts from Egypt, some in fragmentary condition, written in Greek and Coptic (an Egyptian language from the third century C.E.).







ΚΑΙ ΤΕΛΕΥΤΗΣΕΝ  
ΜΑΙΕΝΣΟΙΚΕΤΗΣ  
ΚΥΕΝΗΓΗΜΟΔΑΒΙΑ  
ΡΗΜΑΤΟΣ ΚΥΚΑΙ  
ΟΑΦΑΝΑΥΤΟΝ ΕΝΕΛΑ  
ΕΡΓΥΣΟΝ ΚΑΥΦΟΝ  
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ΩΣ ΕΠΕΘΗΚΕΝ ΕΡ

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ΣΙΝ ΑΥΤΟΥ ΚΑΙ Η ΔΕ  
ΤΗ ΓΗ ΑΙΓΥΠΤΟΥ ΙΑ  
ΟΔΥΜΑΣ ΙΑΤΑ ΜΕΡ  
ΑΑ ΚΑΙ ΤΗΝ ΧΕΙΡΑ  
ΤΗΝ ΚΡΑΤΙΣΤΗΝ ΚΑ  
ΤΟΝ ΚΡΑΤΙΣΤΗΝ ΑΤΩ  
ΥΦΗΛΟΝ ΛΕΠΟΝ  
ΣΕΝ ΜΩΣΗΣ ΕΝΑΝ  
ΤΗΝ ΑΝΤΟΣ ΕΙΣΑ

ΔΕΥΤΕΡΟΝ ΜΟΜΙΟΝ

† πνευ

ME

ΚΑΙ ΕΓΕΝΕΤΟ ΜΑΤΗ  
ΤΕΛΕΥΤΗΝ ΜΩΥΣΗ ΑΦΑΝ  
ΚΑΙ ΕΠΕΤΕΛΕΤΟΝ  
ΣΟΥΥΙΟΝ ΤΑΥΤΟ  
ΛΕΙΤΟΥΡΓΟΝ ΚΑΙ ΟΥΚ  
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ΗΠΕΡ ΕΥΚΑΝΗΛΟ  
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ΕΠΗΚΑΤΟ ΜΩΥΣΗ  
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ΕΥΦΡΑΤΟΥ ΚΑΙ Ε  
ΤΗΣ ΟΔΟΥ ΕΣΤΗ  
ΕΣΧΗΤΗ ΣΑΦΗΛΙΟΥ  
ΛΥΣΜΑΝ ΕΣΤΑΙ  
ΟΡΙΑΥΚΟΝ ΟΥΚΑ  
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ΚΑΤΕΝΟΝ ΤΟΝ ΜΩ  
ΠΑΣΑΣ ΤΑΣ ΗΝ ΕΡΑ

ΤΗΣ ΔΕ ΗΣΟΟΥ  
ΚΑΙ ΟΣ ΠΕΡΗΜΗ  
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ΑΠ ΑΥΤΩΝ ΕΙΣ ΔΕ  
ΚΕΙΣ ΑΡΤΕΡΑ ΤΑ  
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ΤΩ ΜΕΡΑΣ ΚΑΙ ΗΥ  
ΚΤΟΣ ΤΑ ΕΥΝΗΣ  
ΕΝ ΠΑΝΤΑ ΤΑ ΕΡΑ













## FREER AND THE GENIZAH

Freer purchased more than fifty fragments from the Cairo Genizah from the Egyptian dealer Ali Arabi, whom he'd met on a previous visit to Egypt. The letters and other documents had been written in medieval times by members of Cairo's once bustling Jewish community, centered around the synagogue of Fustat. The Genizah documents must have been of great interest to Freer because their broad range of subject matter was not necessarily limited to biblical texts and because these ancient papers had been preserved in a repository. Freer himself was a meticulous keeper of his own papers, records, and correspondence, now housed in the archives of the Freer and Sackler galleries.

The Genizah had been discovered in the late nineteenth century by twin sisters from Scotland, who set out for the Holy Land, reflecting the spirit of adventure that was in the air. They later made their discovery known to scholars back at Cambridge University, most famously Solomon Schechter, a red-haired Rumanian rabbi who taught at the university. Schechter and his fellow scholars, both at Cambridge and elsewhere, understood immediately that the Genizah items could rewrite the history of Jewish life in the eastern Mediterranean between the tenth and thirteenth centuries. Some scholars considered the documents as crucial for biblical studies, rabbinic learning, poetry, and liturgy; others were attracted by novel information about languages spoken and written, religious beliefs and practices, and the daily lives led by Muslims, Christians, and Jews around the time of the Crusades.

Sisters Margaret Gibson and Agnes Lewis were twins at birth and twins in their love of manuscripts and exploration. The two wealthy Scottish Presbyterian widows had made a number of visits to the Near East for the purpose of purchasing valuable manuscripts. In the spring of 1896, ten years before Freer turned his attention toward Egypt, they made their Genizah discovery—some leaves from the Hebrew text of Ecclesiasticus that had for centuries only been known in Greek and Latin translations. Though Gibson and Lewis never crossed paths with Freer, the three shared considerable common ground: a passion for travel and a sense of excitement about the past.



## IN THE BEGINNING

Freer didn't just collect biblical manuscripts, he used his substantial financial resources to have them translated by Francis W. Kelsey, professor of Latin literature at the University of Michigan. The translations were then published and distributed, much to Freer's delight. Though William H. Worrell, a young specialist in Semitic languages at the university, was tasked with publishing the Coptic manuscripts, Kelsey consulted Freer on all aspects of production, including details of design. When Kelsey sent him a sample of the Coptic font Worrell was using, for example, Freer replied that it seemed to him "very artistic," having the quality of *notan*, a Japanese term for both light and dark. "I am sure the forthcoming publication will be admired by all who have a



223

chance to study it, especially those who have the power to see beauty," Freer said.

That beauty is represented by such manuscripts as the third-oldest biblical parchment in the world—the Four Gospels, dating from the fourth or fifth century, and later enclosed in exquisite painted wooden covers depicting Matthew, Mark, Luke, and John.

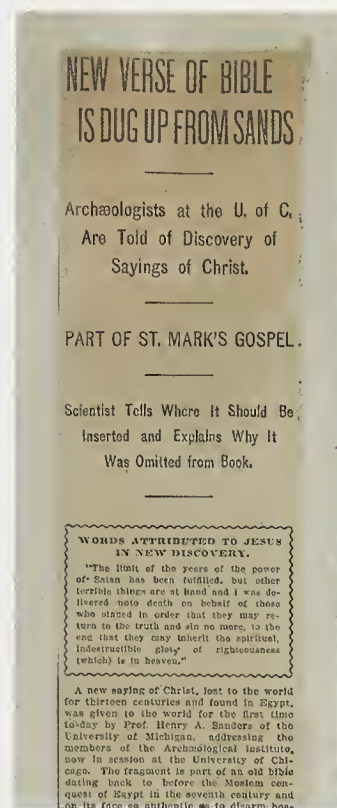
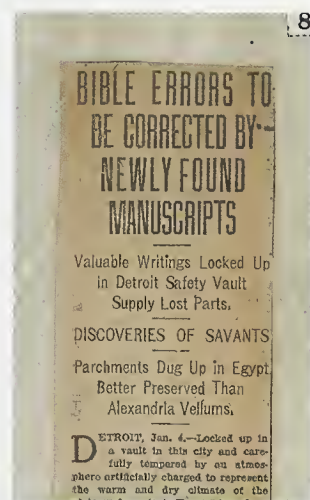
At a November 1912 exhibition in Freer's house, the room's shelves housed Persian, Chinese, Korean, Japanese, and Egyptian ceramics; a separate glass case contained the manuscripts of Deuteronomy and Joshua and the Gospels. "Since the opening of the Freer Gallery of Art in 1923, [Freer's] manuscripts have seldom been exhibited and several have never been displayed," notes Ann C. Gunter, the museum's curator of ancient Near Eastern art and head of scholarly publications and programs. "Were the current exhibition to consist solely of the Freer's own biblical manuscripts, it would still be a landmark event."



229

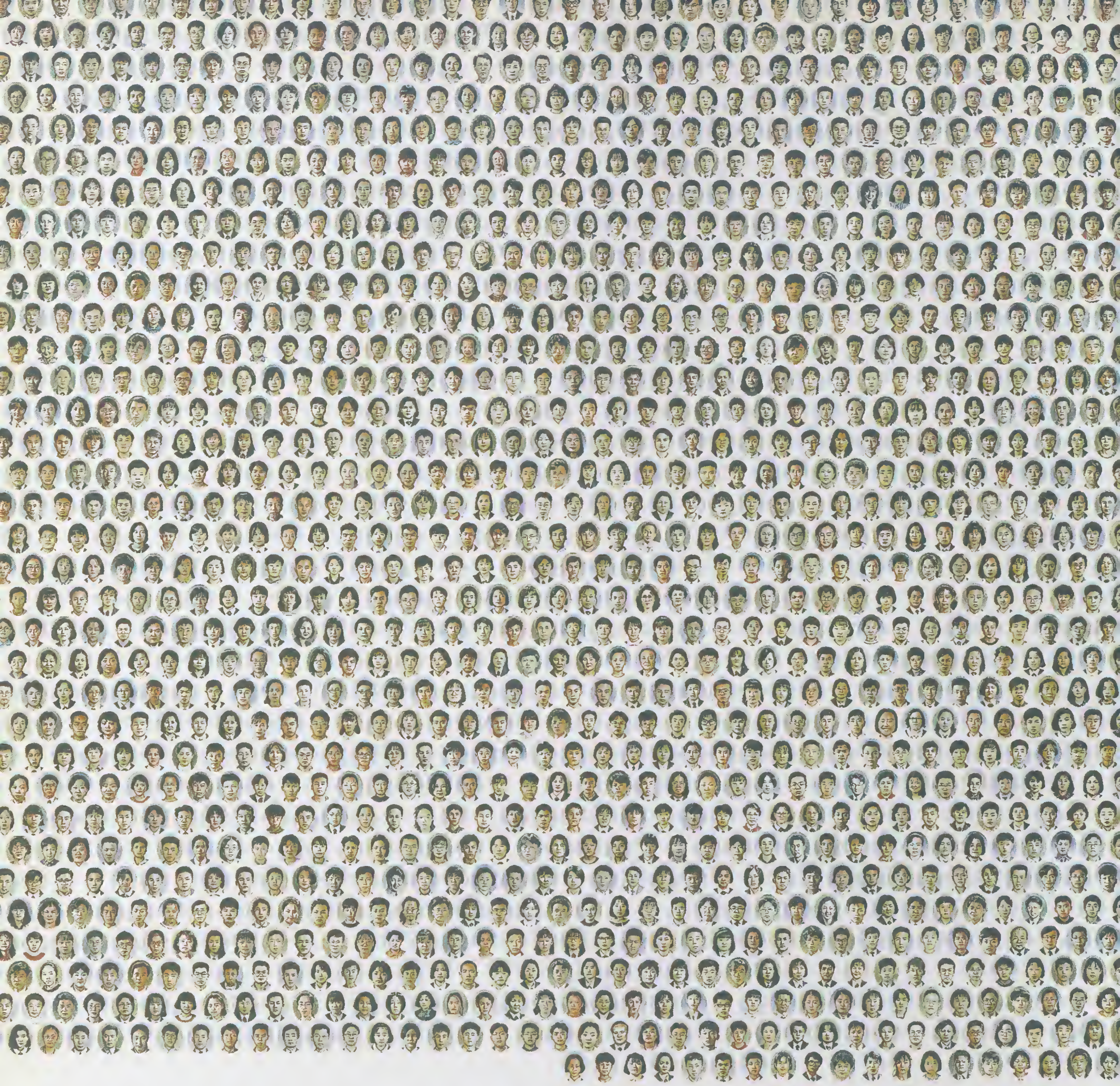


224



Top and above left: Wendell Phillips, explorer, founder of the American Foundation for the Study of Man, and jazz lover, introduces American music to the monks of Saint Catherine's Monastery in Sinai in the early 1950s. Above and left: When Freer purchased his biblical manuscripts during his trips to Egypt, the acquisitions were reported in many newspapers back home in America.





# Facing East

PORTRAITS FROM ASIA AND THE ANCIENT NEAR EAST  
ARE STEEPED WITH ISSUES OF IDENTITY AND POWER







KOREA

PREVIOUS PAGE (LEFT) FOR WHO AM WE? (2000) DO-HO SUH CREATED A PATTERNED WALLPAPER BY REPRODUCING THOUSANDS OF FACES FROM HIGH SCHOOL YEAR-BOOKS HE'S COLLECTED OVER THE YEARS. SUH'S UNI-FACE GIRL (1997) IS A COMPUTER GENERATED IMAGE OF ALL OF THE ARTIST'S FEMALE CLASSMATES COMBINED TO CREATE A SINGLE LIKENESS.



CHINA

THE QIANGLONG EMPEROR AS MANJUSHRI, THE BOOHISATVA OF WISDOM. IMPERIAL WORKSHOP WITH FACE BY GIUSEPPE CASTIGLIONE (CHINA, MID-18TH CENTURY). THE MULTICULTURAL NATURE OF THE PORTRAIT MIRRORS THE COSMOPOLITAN COURT AND REIGN OF THE QIANGLONG EMPEROR.



## JAPAN

LATE NINETEENTH-CENTURY PHOTOGRAPH OF CHILD ACROBATS IN JAPAN. ALBUMEN PRINT WITH HAND COLORING. PHOTOGRAPHS LIKE THIS ONE WERE CREATED MAINLY FOR SALE TO FOREIGN VISITORS TO JAPAN.



164 ACROBATS

## INDIA

WOMAN OF THE COURT WITH A PAINTING OF JAHANGIR, INDIA, MUGHAL DYNASTY, 1603. OPAQUE WATERCOLOR ON PAPER. INDIAN POETS OFTEN WROTE ABOUT LOVELORN WOMEN WHO PAINTED THEIR BELOVED'S PORTRAIT TO EXPRESS THEIR LONGING.



## PORTRAITS + MEMORY

Portraits have the power to evoke a person's presence in the viewer's mind. They draw close those who are distant, bring the past into the present, and even bestow life upon the departed. They are thus intimately associated with memory. A portrait connected with death and burial can substitute in ritual for the person depicted, or it can offer the viewer imaginary but emotionally powerful and seemingly magical access to the departed. Indeed, the earliest portraits were probably those relating to death rituals, which were thought to forge a bond across time and space and between the living and the dead.



## IDENTITY + LIKENESS

How do we know when an image depicts a specific person? Likeness—the resemblance of a portrait to its subject—differs across cultures and over time. Likeness is so powerful that portraits often give the impression of a direct encounter between artist and subject. Many portraits, however, are based on memory or verbal descriptions. Yet even purely imaginary works can attain the authority of portraits drawn from life after they have been viewed or copied over the course of centuries.

Portraits go beyond physical appearance. Some idealize features to suggest an unblemished character; others exaggerate physical details to identify the subject clearly. Much of the meaning in Asian portraits is communicated indirectly—through posture, gesture, setting, and costume. Some of the symbols in these portraits, such as halos and crowns, have familiar meanings that we can interpret easily. Others, such as the link between the profile and worldly power employed in Mughal portraits and American coins call for specific cultural knowledge. The choices artists make to achieve likeness usually reflect cultural values.



### EGYPT

A STONE AND COPPER HEAD OF A PHAROAH, FROM EGYPT, OLD KINGDOM, (CA. 2500–2170 B.C.E.). IN ANCIENT EGYPT, SUCH STATUES WERE PLACED IN TOMBS TO SERVE AS ETERNAL IMAGES OF THE DECEASED.



## INDIA

PRINCE KHURRAM, THE FUTURE EMPEROR SHAH JAHAN (INDIA, CA. 1615; INK ON PAPER). IN THE 17TH CENTURY, THE NOBILITY OF THE VAST MUGHAL EMPIRE WAS REPRESENTED ONLY IN IMPASSIVE PROFILE VIEW.



## TURKEY

PORTRAIT OF A PAINTER, ASCRIBED TO BIHZAD, TURKEY, OTTOMAN DYNASTY, LATE 15TH CENTURY. OPAQUE WATERCOLOR AND GOLD ON PAPER. THE SITTER'S IDENTITY IS UNKNOWN, BUT HIS SUBTLY MODELED FACIAL FEATURES AND ELEGANT ATTIRE SUGGEST THAT HE MAY HAVE BEEN A MEMBER OF THE ROYAL PAINTING STUDIO.

## CHINA

SELF-PORTRAIT PRESENTED TO WANG CHI-YUAN BY CHANG DAI-CHEN (ZHANG SAGIAN, 1899-1983; CHINA, 1965; HANGING SCROLL, INK ON PAPER. THE LAST LINES OF THE INSCRIPTION READ, "I'VE DRAWN MY DUSTY VISAGE TO HANG ON YOUR STUDY WALL/ THAT WE WHITEBEARDS MAY SEE EACH AND TAKE CHEER."







## JAPAN

SELF-PORTRAIT BY KOHNO  
MICHIEI (1895–1950), JAPAN  
1917. THE TWENTY-TWO YEAR OLD  
ARTIST CHOSE TO PORTRAY HIM-  
SELF IN THE STYLE OF ALBRECHT  
DÜRER'S FAMOUS SELF-PORTRAIT.



## INDIA

SIX RECRUITS FROM THE FRASER ALBUM, ATTRIBUTED TO GHULAM ALI KHAN (INDIA, STATE OF HARYANA, 1815–16, WATERCOLOR ON PAPER). FROM SWAGGERING CONFIDENCE TO FRAGILE APPREHENSION, THESE SUPERBLY REALIZED PORTRAITS DEPICT THE DISTINCTIVE PERSONALITIES IN AN INDIAN REGIMENT.



## IRAN

VEILED WOMAN WITH PEARLS, BY ANTOIN SEVRUGUIN (LATE 1830S–1933, IRAN, 1890–1900, MODERN PRINT FROM A GLASS NEGATIVE.). SEVRUGUIN WAS AN ARMENIAN WHO LIVED AND WORKED IN IRAN, MAKING HIM BOTH A DETACHED OBSERVER AND A SYMPATHETIC INSIDER.



## PROJECTING IDENTITY

How would you fashion your portrait for posterity? Which aspect of your complex self would you represent? Would you choose a medium that could disseminate your image widely or would you restrict the viewing of your portrait to friends and family? Before photography made portraiture broadly accessible and relatively spontaneous, artist, patron, and subjects made careful choices about the persona that a portrait would project. Many portraits incorporate some degree of imaginative role-playing. Rulers typically commissioned images that announced authority or contributed to the consolidation of power. Other classes of people sought to project social values that garnered respect. Portraits tell us as much about cultural preferences as they do about a single person's life or appearance.



ΘΟΥΣ ΚΛΑΥΘΜΟΥ  
ΜΩΥΣΗ· ΚΑΙ ΤΗΣ  
ΥΙΟΥΣ ΝΑΥΗ ΕΝΘΙΑ  
ΣΘΗΓΙΝ ΣΣΥΝΕΣΕ  
ΩΣ· ΕΠΙΘΗΚΕΝΤΑ

ΤΙΠΛΑΝΤ  
ΣΣ  
ΛΕΥΤΕ



# ACQUISITIONS

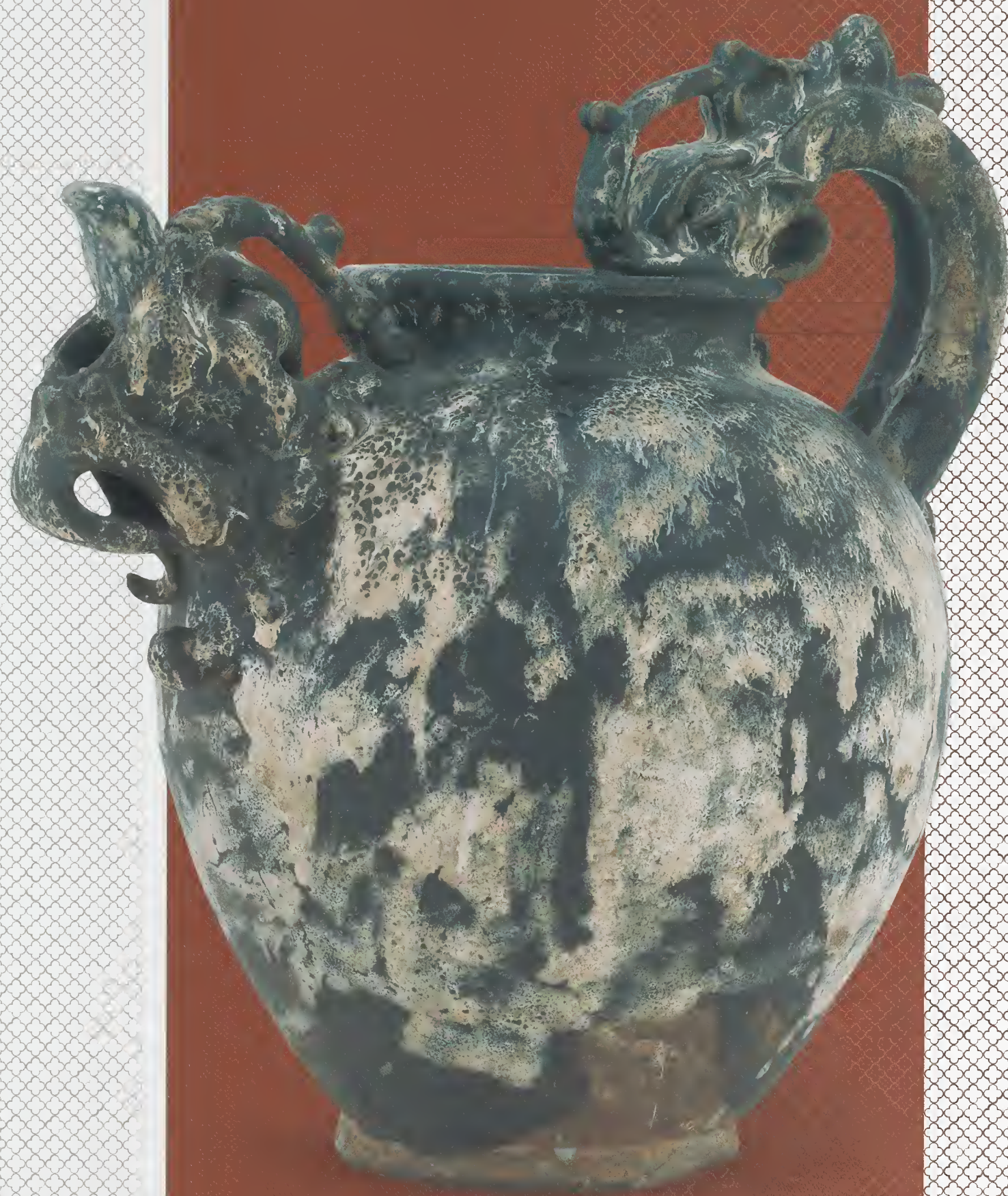




# Fire | Water









A Passion for Collecting

# Taking Shape

No other collectors acquired so widely and boldly in Southeast Asia as did the Hauges. Their latest gift enters the Sackler's collection.

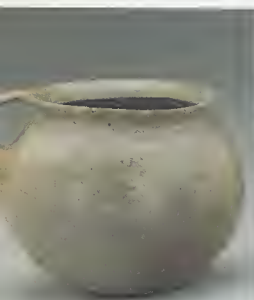
VICTOR AND TAKA HAUGE  
PHOTOGRAPHED IN MAY, 2006, AT THE  
SACKLER GALLERY IN WASHINGTON, D.C.







NO OTHER COLLECTORS  
ACQUIRED SO WIDELY AND  
BOLDLY IN SOUTHEAST ASIA  
AS DID THE HAUGES. THEY  
BROUGHT TOGETHER MANY  
KINDS OF WARES THAT  
HAD NOT YET BEEN IDENTI-  
FIED BUT NEVERTHELESS  
APPEALED TO THEM, SUCH  
AS THESE CERAMICS FROM  
ANCIENT IRAN AND  
ANGKOREAN CAMBODIA.



"IN THE BEGINNING I WAS TAKEN BY ART BOOKS," Victor Hauge says as he reflects on the origins of his love of art and collecting. "The art book dealers in Kanda became my *tomodachi*, my friends. My interest was in the early arts of Japan." In an extraordinary collaboration that began in Japan in the 1940s, Victor and his older brother Osborne (Bud) and their wives, Takako (Taka) and Gratia, joyfully devoted themselves to learning about the arts of Asia, experiencing the varied cultures firsthand, and collecting objects—most famously ceramics.

In the course of more than fifty years, the four collectors sometimes found themselves in different parts of the world, but they remained united by their love of ceramics. All four engaged with equal enthusiasm in

ON THESE PAGES ARE  
VESSELS THAT REPRESENT  
THE VARIED AND YET HIGHLY  
DISTINCTIVE FORMS OF  
ANCIENT IRANIAN EARTH-  
ENWARE AND ANGKOREAN  
STONEWARE—ALL EXAMPLES  
OF THE HAUGES' GENEROUS  
GIFTS TO THE SACKLER.

building the collection. After leaving Japan, Bud worked for the Agency for International Development, and he and Gratia were assigned to Iran and lived in Tehran. They then moved to Bangkok and finally to Saigon. In Thailand, Bud and Gratia found many of their pots at *wats* (Theravada Buddhist monasteries) rather than at proper dealers' shops. "They used to go to Ayutthaya to buy things," says Victor. "They liked daily-use things, and the dealers in Bangkok didn't handle much of that."

Victor enjoyed exploring old kiln sites, especially the famous Ban Kruat kilns in northeast Thailand, the first identified center for the production of Khmer ceramics. "I especially love Khmer ceramics," Victor adds. "We gave our Khmer ceramic collection to the



THE ANCIENT IRANIAN PIECES  
RANGE IN DATE FROM THE  
LATE BRONZE AGE (CA. 2400–  
1400 B.C.E.) TO THE IRON AGE  
(CA. 1400–600 B.C.E.). THE  
GLAZED KHMER STONEWARES  
SPAN THE TENTH THROUGH  
THE THIRTEENTH CENTURIES.



Sackler Gallery in 1996, but I've kept one of the Khmer pots we bought in Thailand—it's a favorite."

The Hauges also donated their collections of ancient Near Eastern and Iranian ceramics to the museum, and in 2000 these two groups—along with the Khmer ceramics—were the subject of an exhibition and catalogue, *Asian Traditions in Clay*. This year Victor and Taka completed the gift, bestowing on the Sackler the couples' unmatched collection of ceramics from Thailand, Vietnam, and Laos, together with Chinese bowls and jars found in Southeast Asia. This new gift of ceramics from mainland Southeast Asia—a gift of more than 550 widely diverse vessels—will become the core of *Taking Shape*, an exhibition that will open in the Freer and Sackler's connecting gallery in spring 2007 and remain

on display there for an unprecedented three years.

The exceptional breadth of the Hauge Collection includes textured earthenware cooking pots, unglazed stoneware jars from kilns along the coast of Vietnam, and jars and bottles from then-unknown kilns in Laos and Burma. Following in that same pioneering spirit, the Arthur M. Sackler Gallery will undertake a new form of publishing its collection—producing a web-based, rather than print, catalogue of the Hauge ceramics from mainland Southeast Asia. As a fitting continuation of the Hauges' abiding delight in sharing their collection with visitors to their homes, the online catalogue will permit people worldwide to view their ceramics and experience the passion that guided the collectors for so long.

THE HAUGES FORMED THE MAJOR PART OF THEIR CERAMICS COLLECTIONS DURING THE 1960s AND EARLY 1970s. IT WAS THEIR OWN EXTENSIVE EXPERIENCE OF LIVING AND WORKING IN ASIA THAT LED THE TWO COUPLES TO COLLECT CERAMICS WITH A FOCUSED AND INFORMED PASSION.

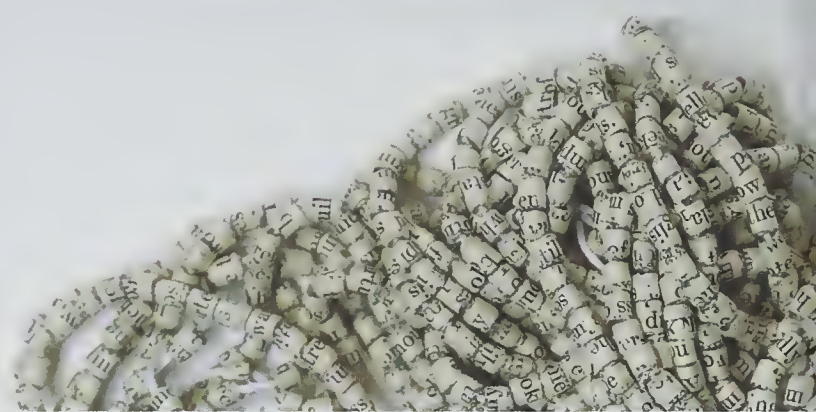
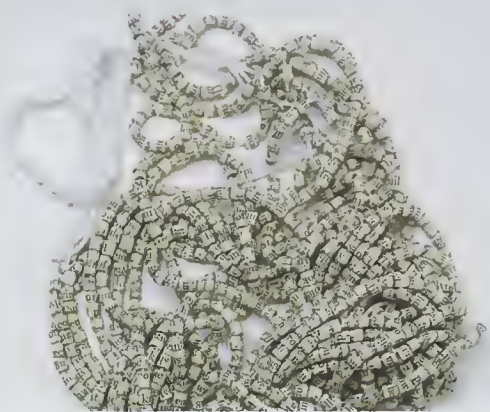


### Simryn Gill: Creating Art By the Book

She likens the process of creating her beads to knitting, and she often works in the evening at her kitchen table, a habit formed when her children were young. But on this morning, artist Simryn Gill is far from home, sitting meditatively at a table in the Freer Gallery of Art with the tools of her trade at the ready: a ruler, wheat paste, and a thin wooden dowel. The silence is punctuated only by the soft sound of ripping paper. A prosaic sound were it not for the particular object being rent asunder—a book. More precisely, the first page of Mahatma Gandhi's memoir, *An Autobiography: The Story of My Experiments with Truth*.

Soon the page has all but disappeared into strips of scrap paper. Gill has ripped the page vertically so that not even grammatically coherent phrases remain. "Gandhi needs to be torn against the grain of the text," she explains, prompting thoughts of his against-the-grain struggles with such forces as imperialism and modernity. Within mere hours, the story of Gandhi's "experiments with truth" will be recast as a string of beads—Gill's art of the unexpected.

Whether working with wheat paste and paper strips, film and light, or found objects, Gill's startling breaches of boundaries are integral to her aesthetic. The artist—born in Singapore and a longtime resident of Australia—once arranged dried chili peppers and silver cutlery into a vast spiral installed on a floor. That seminal work, *Forking Tongues* (1992), is currently on exhibit at the Sackler—along with selections from her photographic series *Forest* and her book-to-bead necklaces. For her series *Dalam* (2001), Gill spent eight weeks traveling the Malaysian Peninsula, boldly knocking on strangers' front doors and wooing permission to photograph their







SIMRYN GILL WORKS ON PEARLS DURING A VISIT TO THE FREER GALLERY THIS PAST SPRING. EACH NECKLACE IS CONSTRUCTED FROM A FAVORITE BOOK GIVEN TO GILL, WHO TRANSFORMS THE TEXT INTO A NECKLACE OF CAREFULLY CONSTRUCTED BEADS. AT THE SACKLER, SHE BEGAN TO CREATE A NECKLACE USING GANDHI'S SEMINAL AUTOBIOG-

RAPHY. AT RIGHT IS FORKING TONGUES, WHICH WILL ALSO BE ON DISPLAY WHEN GILL'S WORK IS FEATURED AS PART OF THE PERSPECTIVES SERIES OF CONTEMPORARY ART. THE INSTALLATION, CREATED IN AUSTRALIA IN 1992, IS MADE OF DRIED RED CHILIES INSERTED BETWEEN ASSORTED SILVER CUTLERY IN A SPIRAL FORMATION ON THE FLOOR.



living rooms, thereby playfully subverting notions of private and public, as well as anonymity and intimacy. For another installation, she attached tiny toy wheels to roadside detritus—broken plastic forks, crushed cans, and straws—and dubbed it *Roadkill* (2000).

Gill delights in such surprising contexts. "If you take things out of where they're from, they seem to lose functional content, but they take on other content," she says. "That shift interests me. The more you attempt coherence, the further away coherence gets."

So, as she quietly wraps paste-coated remnants of Gandhi's memoir around a wooden skewer, both beauty and incoherence seem equally imminent. Each bead is simple, perfect, like a grain of rice—but also slightly volatile, like a poetically charged message yet to be decoded. She lets the book dictate form, determining the width of each bead based on the text's font size, selecting the number of strands according to the nature of the man. "Gandhi needs to be modest and delicate" she notes, settling on a single strand of beads.

Gill began creating these *Pearls*—her name for the project that converts books into necklaces—a few years ago, but she has long been interested in the tension between the book as an object and the book as a bearer of content. For *Pooja/Loot* (1992) she turned old books into shrines and niches, carving out the tomes' interiors and stationing seemingly inconsequential objects in the newly created spaces. For *Pearls*, each necklace originates as a carefully chosen gift bestowed upon Gill by someone who knows their text will be returned as a work of art.

The volumes she has transformed span the cultural extremes—from Sylvia Plath's *The Bell Jar* to Mao's *Essay on Contradiction* to a Sotheby's catalogue of nineteenth century Indian photography. "Some of the books are very precious to the people who give them to me," the artist says. "Gandhi is precious to the person who gave it to me." In this process, Gill becomes a collector neither of books nor beads, but, rather, of personal connections. "The work goes back into the world and the layers and connections grow. It's a fair and powerful exchange."





## Before and After: Conservation in Cambodia

Surrounded by green foliage, its terracotta façade taking on a pinkish hue in the sunlight, the National Museum of Cambodia presents a serene setting that belies the turmoil of its past. Built in Phnom Penh in 1917–20 by renowned French architect George Groslier, it has survived civil war, neglect, and most devastating, the massacre of its staff during the brutal rule of the Khmer Rouge. By the early 1990s objects lay on the floor covered in dirt, floods had damaged the building and collection records, and thousands of bats were living in the rafters, their smell permeating the museum.

But that was then. Today the museum's prospects are on the rise; it is one of the few places where residents and visitors can learn about Cambodia's his-



THE BRONZE CONSERVATION STUDIO IN CAMBODIA WAS GIVEN A JUMP START BY MEMBERS OF THE FREER AND SACKLER'S CONSERVATION STAFF, WHO TRAVELED TO PHNOM PENH TO HELP FOUND THE STUDIO. FROM THE TOP, IMAGES OF BEFORE, AFTER, AND A VIEW OF THE NATIONAL MUSEUM OF CAMBODIA.

tory, particularly Angkor, the breathtakingly beautiful capital of the ancient Khmer empire. Four galleries display ceramic and glass objects, textiles, and sculpture dating from the sixth to the thirteenth

century. And though the enterprising staff once turned the roof-based tenants into a tourist attraction, today the bats are gone; they were evicted years ago.

With much more work remaining ahead for the national museum, the Freer and Sackler galleries offered assistance in late 2004. Aided by grants from the Getty Foundation, Global Heritage Fund, and the Fulbright Foundation, the galleries helped transform a museum storeroom into a conservation lab for bronze statues and sent their conservators to Phnom Penh. The project also has trained four staff members in the care and conservation of the collection, whose largest bronze—a fragmentary figure of a reclining Vishnu from a site near Angkor—was misidentified as a Buddha by thirteenth-century Chinese envoy Zhou Daguan: "In the midst of the tower is a bronze reclining Buddha and water frequently flows from its navel."







## Style and Status: Gallery to Gala

From fashionable days to haute nights, the sold-out Gala in October 2005 in honor of the exhibition, *Style and Status: Imperial Costumes from Ottoman Turkey*, was a feast for the palate as well as the eyes. These rare and beautiful textiles spoke to the contemporary audience with the same exuberance and panache they expressed hundreds of years ago when they were created for the opulent court of the sultans. The Sackler presented four contemporary Turkish designers with awards that recognized their contributions to fashion. The effervescent evening, and our most successful gala to date, was made all the more spectacular with the presence of models donning the latest fashions.



ABOVE: INTRICATE PRINTS OF DRAMATICALLY DESIGNED JACKET AND HAT FROM THE EXHIBITION *STYLE AND STATUS*. BELOW: THE GALA OFFERING CELEBRATION BROUGHT OUT THE BEST OF THE CITY FOR A NIGHT OF FINE ART AND HIGH STYLE.



## Dries Van Noten: Gallery to Catwalk

Clothes may make the man but Dries Van Noten makes the clothes. The Belgium-based designer has long been known for his innovative use of textiles. Born in Antwerp in 1958, into a three-generations-old family of tailors, Van Noten's earliest memories are of the

"HIS SINGLE MOST ENTICING PRINT IS OF A RED CRESCENT AGAINST AN IVORY BACKDROP. IT RECALLS THE SIGNATURE PRINTS SEEN IN THE COLLECTION OF OTTOMAN TEXTILES THAT WERE ON DISPLAY AT THE ARTHUR M. SACKLER GALLERY EARLIER THIS YEAR. EAST MERGES WITH WEST WHEN HE PAIRS THE CRESCENT PRINTS WITH MENSWEAR JACKETS OR USES THEM ON A GOWN CUT WITH A DARINGLY BARE BACK."

—ROBIN GIVHAN, FASHION EDITOR, WASHINGTON POST



COURTESY OF STYLE.COM

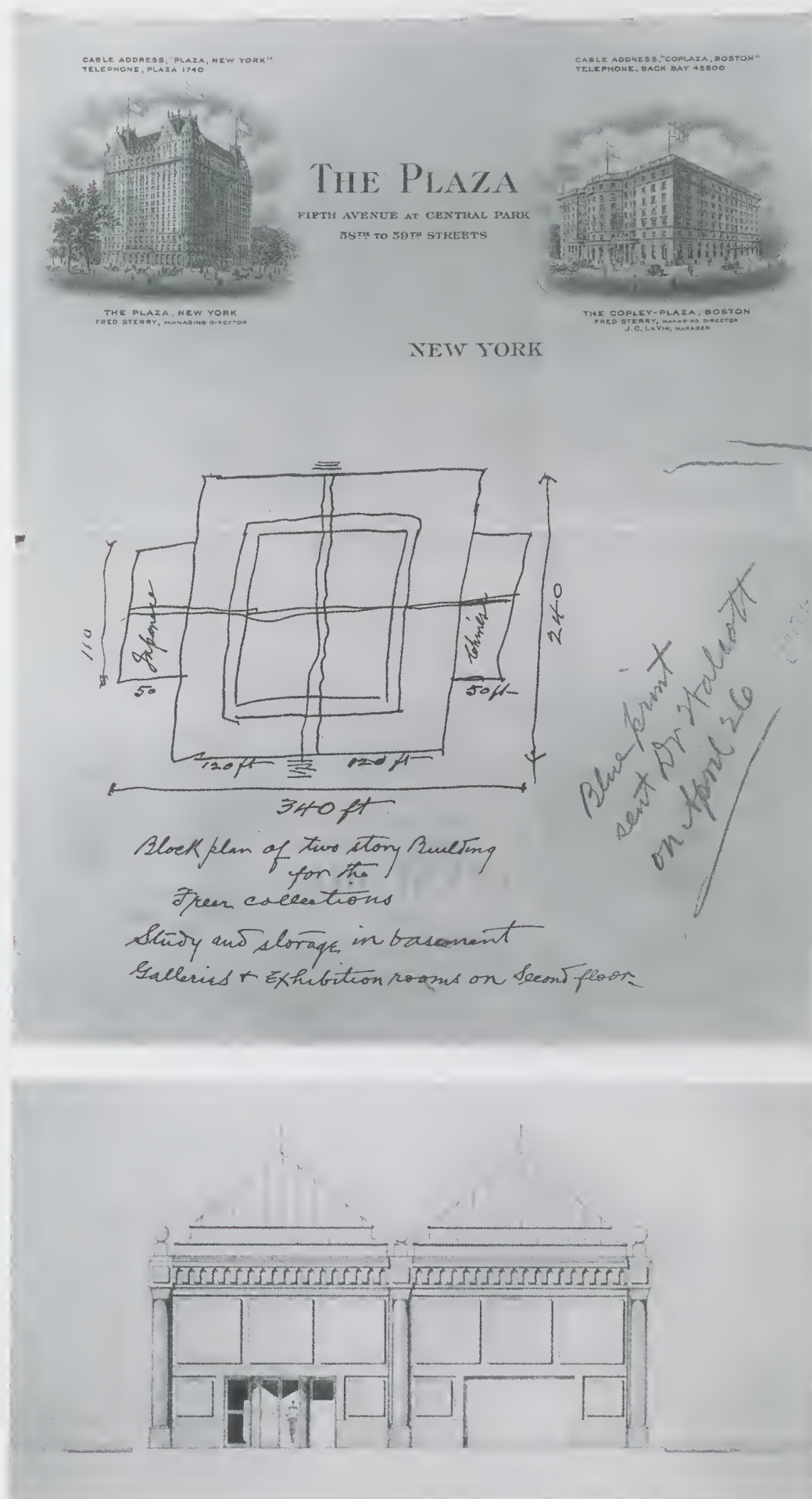
fashion world. Even as a child, there was never any doubt that he would pursue a career in design. Last year, he brought a fresh look to the oversized patterns of tulips, tiger stripes, and crescents that had filled the Sackler Gallery for *Style and Status: Imperial Costumes from Ottoman Turkey*. Those same motifs were found on the Paris runways for Van Noten's fall 2006 collection. Centuries may have passed since the Ottoman robes were fashioned by hand, but it goes to show that beautiful design is never out of style.



## FROM THE ARCHIVES

### A TALE OF TWO BUILDINGS

Charles Lang Freer sketched his idea for the Freer Gallery on April 23, 1913, while meeting with architect Charles Platt at the Plaza Hotel in New York. Freer wanted a two-story building with exhibition galleries on the main floor, and study and storage rooms below. The neighboring Arthur M. Sackler Gallery opened its underground galleries to the public in 1987. Architect Jean Paul Carlhian designed the Sackler pavilion with six copper pyramids to echo the articulated roofline of the nearby Smithsonian Castle and Arts and Industries buildings.









## Mission Statement

### Inform and Inspire

The Freer Gallery of Art and the Arthur M. Sackler Gallery jointly form the national museum of Asian art. The mission of the national museum is to impart understanding of, and inspire appreciation of, the arts and cultures of Asia both nationally and internationally.

Freer Gallery of Art  
Arthur M. Sackler Gallery

Annual Record 2005

Fiscal Year 2005  
October 2004–September 2005  
© 2006 Freer Gallery of Art & Arthur M. Sackler Gallery  
Smithsonian Institution  
Washington, D.C.

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Smithsonian Institution  
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Contents

2

- Introduction
  - Director's Report
  - Chair's Report

3

- Acquisitions, Contributions, and Financials
  - Acquisitions and Loans
  - Gifts, Grants, and Contributions
  - Budget Summary
  - Annual Benefit Gala

10

- Programs
  - Exhibitions
  - Education, Public Programs, and Resources
  - Gallery Shop Programs
  - Lectures and Research Programs

18

- Services
  - Publications
  - Library Services
  - Archives

20

- Board, Staff, Interns, Volunteers, and Docents



## Director's Report

As the curtain rose on the 2005 fiscal year, the stage was set for a new kind of synergy—in the art museums of the Smithsonian and within our own galleries. This, I believe, was the beginning of a new way of working that will benefit our audiences tremendously. In partnership with the Hirshhorn, we presented simultaneous installations by Chinese artist Cai Guo-Qiang. The Hirshhorn featured examples of his famous gunpowder drawings created specifically for the museum. Ours was an elegiac—and massively proportioned—shipwreck on a sea of broken white porcelain in the Sackler pavilion. Visitors who then ventured downstairs to the main galleries could not miss the artist's deliberate nod to *Iraq and China: Ceramics, Trade, and Innovation*—an exhibition of more scholarly bent on ninth-century ceramics inspired by the vigorous medieval sea trade between Asia and the Middle East. The ideas stemming from that exhibition struck a cord: What a welcome surprise when it received the extensive level of press coverage usually associated with a more predictable, high-profile exhibition.

The winter season offered our professional educators and volunteer docents an irresistible opportunity to capitalize on the universal appeal of popular games. *Asian Games* was an unusual exhibition on the long history of pastimes that originated in India, Persia, China, and Japan, based variously on logic, memory, and physical skills. In one room of the installation, game tables provided opportunities for young and old to test their skills—the perfect object lesson and just the ticket during inclement weather. On weekends the museum was the scene of hotly contested tournaments.

With the arrival of summer, our attention shifted to Ancient Southern Arabia's extended traditions of script and sculpture. A handsome exhibition in the Sackler, *Caravan Kingdoms: Yemen and the Ancient Incense Trade*, covered more than fifteen hundred years of history that is little known in the West. The show would have been impossible without the steadfast cooperation of the Republic of Yemen, officials of the General Organization of Antiquities and Museums, His Excellency Abdulwahab al-Hajjiri, the Republic of Yemen's ambassador to the United States, Dr. Abd al-Karim al-Iryani, senior advisor to the president of the Republic of Yemen, the American Foundation for the Study of Man, especially Marilyn Hodgson, president, as well as supporters including Mrs. Cynthia Helms, Hunt Oil Company, Occidental Petroleum Corporation, Mr. Hossein Afshar, the Universal Companies (Yemen), and the

Friends of the Freer & Sackler Galleries. A gala featuring a dozen performers from Yemen—traditional singers and dancers swinging *jambiyahs*, the distinctive curved knives carried by the men—made the opening unforgettable.

Planning for exhibitions takes several years, and considerable effort. In 2005, for example, we were in negotiations with museums and departments of culture in more than a dozen nations. Success often depends on the good offices of ambassadors to the United States, who rarely disappoint. In this context, I must single out H. E. Faruk Loğoğlu of the Republic of Turkey and his wife Mevhibe for their extraordinary partnership during this year's advance preparations for *Style and Status: Imperial Costumes from Ottoman Turkey*, an exhibition of breathtaking kaftans largely from the Topkapı Palace Museum in Istanbul. Their enthusiasm and willingness to lend a hand never flagged, and we owe them a special thank you.

In closing, I would like to mention that this year at the museum was unusually distinguished by diplomatic events. The Freer was the setting for a grand celebration of the tenth anniversary of the normalization of relations between the United States and Vietnam. A lively day of public demonstrations and performances and a private event marked the occasion. Another evening, His Excellency President Hamid Karzai of Afghanistan visited the Freer for an official ceremony of repatriation of stolen ancient coins that had been recovered by U.S. Customs. It was a moving moment, in which we were glad to have played a small part. This was followed soon after by a memorable occasion, when President George W. Bush addressed the nation from the Meyer Auditorium before attending the G8 Summit.

These events, and others in the life of the museum, underscore our belief in the importance of visual culture and the performing arts in the world today. Art is a window through which we can experience values—our own and those of others. To our staff, who daily complements each other's expertise in interpreting the art of the vast parts of the world represented in our collections and special exhibitions, I tip my hat. To our many donors—individuals, foundations, and corporations—and especially the members of the Friends of the Freer & Sackler Galleries whose generosity enables us to continue to accomplish our work, I offer my deep appreciation.

Julian Raby, Director

## Chair's Report

The Freer and Sackler Galleries offer exceptional experiences to all who avail themselves through personal visits, or increasingly, virtual visits on the web. This is doubly true for those of us who have the privilege of knowing the institution in-depth through serving on the board of trustees. My second year as chair was even more stimulating and rewarding than the first.

Providing the best educational experiences possible for our audiences is a top priority. The board and staff of the Freer and Sackler Galleries continuously work together to address how we deliver this important aspect of the mission of the institution. We are all pleased with the new work the museum began this year in consultation with Project Zero at Harvard University and grateful for the dedicated leadership of our education department in embracing sound models of museum learning. We look for strides forward as the education department, under the leadership of Claire Orologas, seeks to involve perspectives from all parts of the museum in planning exhibition interpretation. Meanwhile we celebrate a record year for education at the museum. A total of fifty thousand visitors attended programs conceived and carried out by the education department in 2004–2005.

The museum is renowned for year-round performances of music and dance and screenings of new and classic films. The year 2005 marked the tenth anniversary of the Hong Kong Film Festival, a delicious combination of treats, from comedy to kung fu. This year we also introduced *Inspired by India* weekends featuring musicians and dancers performing in and around the galleries of Indian art. Both this old and new program, like and all the others offered in series or individually, were part of our great success.

Dr. Raby has mentioned the special exhibitions that distinguished the year. Another important factor in our vitality is additions to the permanent collections. The list of works of art acquired this year is topped by the incredible generosity of Guido Goldman, who has given the museum one of the world's most important collections of ikats from Central Asia. These colorful textiles, which vibrate with intensity, are a welcome permanent addition to the collections following their previous showing here several years ago in a popular traveling exhibition. Handsome individual examples of these ikats were showcased on a rotating basis in the Sackler.

In addition to approving new acquisitions, the board supports Dr. Raby and the professional staff on a host of issues through three meetings a year that each takes place over the course of two days. Our trustees are remarkably dedicated, and on behalf of Mary Ebrahimi, our vice chair, and Paul Marks, our secretary, I thank our devoted trustees for their commitment to board service.

In this last fiscal year, we welcomed two new trustees: Michael Feng and Martin Glynn, both of New York. We regretted the end of the second term of H. Christopher Luce, who had served continuously since 1997. My fellow officers and I were pleased to be re-elected to leadership posts.

On behalf of the board, I want to express our gratitude to the docents and other volunteers who extend the reach of the permanent staff. Their faithful service helps to make the galleries a prime destination for visitors of all ages. Similarly, the private individuals, foundations, and corporations that support our work through financial contributions are heroes for whom we are immensely grateful.

Jeffrey P. Cunard, Chair



Acquisitions and Loans

Freer Gallery of Art

GIFTS

- BEQUEST OF ANNE VAN BIEMA**  
Ducks and Flowers. By Tō Kyūjo (Japanese, 1744–1802). Japan, Edo period, 1786. Ink and color on silk; 121.8 × 55.8 cm. F2005.1
- GIFT OF DSBDRNE AND GRATIA HAUGE, AND VICTOR AND TAKAKD HAUGE**  
(For the Freer Study Collection)
- Bowl. Si Satchanalai, Sukhothai province, Thailand, 14th–mid-16th century. Stoneware with misfired celadon glaze; 8.6 × 19.9 cm. FSC-P-6783
- Firing support. Wang Nua kiln site, Chiang Rai province, Thailand, 14th–mid-16th century. Stoneware; 22.9 × 15.0 cm. FSC-P-6784
- Firing support. Wang Nua kiln site, Chiang Rai province, Thailand, 14th–mid-16th century. Stoneware; 19.0 × 17.8 cm. FSC-P-6785
- Bottle. Kalong, Chiang Rai province, Thailand, 14th–mid-16th century. Stoneware with white slip; 19.7 × 10.3 cm. FSC-P-6786
- Jar. Wang Nua kiln site, Chiang Rai province, Thailand, 14th–mid-16th century. Gray stoneware with green glaze; 30.3 × 23.3 cm. FSC-P-6787
- Bottle. Singburi province, Thailand, late 16th–18th century. Stoneware with brown glaze; 13.1 × 9.5 cm. FSC-P-6788
- Bottle. Si Satchanalai, Sukhothai province, Thailand, Ayutthaya period, 14th–mid-16th century. Stoneware with brown glaze; 5.3 × 5.2 cm. FSC-P-6789
- Jar. San Kampaeng, Chiang Mai province, Thailand, 14th–mid-16th century. Stoneware with ash and iron-brown glazes; 36.5 × 28.1 cm. FSC-P-6790
- Jar. San Kampaeng, Chiang Mai province, Thailand, 14th–mid-16th century. Stoneware with brown glaze; 29.6 × 23.0 cm. FSC-P-6791
- Architectural fragment (kiln waster). Phan, Chiang Rai province, Thailand, 15th century. Gray stoneware with white slip under pale green glaze; 39.8 × 22.0 cm. FSC-P-6792
- Jar. San Kampaeng, Chiang Mai province, Thailand, 14th–mid-16th century. Stoneware with brown glaze; 22.1 × 18.3 cm. FSC-P-6793

- Cup with fluted walls. Si Satchanalai, Sukhothai province, Thailand, 14th–mid-16th century. Stoneware with misfired celadon glaze; 4.4 × 4.7 cm. FSC-P-6794
- Bottle. Phan, Chiang Rai province, Thailand, 15th century. Stoneware with celadon glaze; 4.4 × 4.6 cm. FSC-P-6795
- Jar with two loop lugs. San Kampaeng, Chiang Mai province, Thailand. Stoneware with celadon glaze; 9.0 × 10.3 cm. FSC-P-6796
- Firing support. Si Satchanalai, Sukhothai province, Thailand, Ayutthaya period, 14th–16th century. Earthenware; 46.9 × 16.1 × 15.0 cm. FSC-P-6797
- Bottle. Northern Thailand, 16th–17th century. Red earthenware with white and brown slip; 12.6 × 11.7 cm. FSC-P-6798
- Small dish, possibly oil lamp. Vietnam, Oc Eo culture, 200–600. Earthenware; 2.3 × 7.4 cm. FSC-P-6799
- PURCHASES**
- Inkstone box (*suzuribakō*). Japan, Edo period, 17th century. Lacquer on wood with gold and silver; metal water dropper (*suiteki*); 13.0 × 17.8 cm. F2005.2A–M
- The Birth of Muhammad from a replacement copy of the Jami al-Tavarikh. Herat, Afghanistan, 1426. Ink and color on paper; 42.0 × 32.5 cm. F2005.5
- PURCHASE—FREER GALLERY OF ART AND HARDLD P. STERN MEMORIAL FUNDS**  
*Priest Ikko in His Final Hours*. Japan, 14th century. Ink and colors with slight gold on silk; 222.7 × 72.7 cm. F2005.3A–C
- PURCHASE—FRIENDS OF THE FREER AND SACKLER GALLERIES**  
Mirror case. By Abid. India or Iran, early 17th–18th century. Lacquer over wood frame and papier-mâché or pasteboard, opaque watercolor, gold and silver foil strips on paper; 17.8 × 11.8 × 1.7 cm. F2005.4

Arthur M. Sackler Gallery

GIFTS

- GIFT OF SARAH M. BEKKER**  
Kendi. Thailand, Ayutthaya period, 16th–18th century. Earthenware with white slip and painted decoration; 16.0 × 17.5 × 14.0 cm. S2005.1
- Kendi. Thailand, Ayutthaya period, 16th–18th century. Earthenware with black matte surface; 22.0 × 23.0 × 17.0 cm. S2005.2
- Kendi. Thailand, Ayutthaya period, 16th–18th century. Earthenware with burnished surface and incised decoration; 18.0 × 21.0 × 17.0 cm. S2005.3
- Kendi. Thailand, Ayutthaya period, 16th–18th century. Earthenware; 9.3 × 10.0 × 8.0 cm. S2005.4
- Liquor flask. Thailand or Laos, 16th–18th century. Unglazed stoneware; 28.5 × 29.0 cm. S2005.5
- Spirit house figure of a horse. Thailand, Ayutthaya period, 16th–18th century. Earthenware; 7.0 × 9.0 × 3.3 cm. S2005.6
- Spirit house figure of a male servant. Thailand, Ayutthaya period, 16th–18th century. Earthenware; 8.0 × 6.0 cm. S2005.8
- Spirit house figure of a boar. Thailand, Ayutthaya period, 16th–18th century. Earthenware; 5.0 × 6.0 × 3.2 cm. S2005.9
- Spirit house figure of a turtle. Thailand, Ayutthaya period, 16th–18th century. Earthenware; 2.5 × 3.5 × 2.5 cm. S2005.10
- Spirit house figure of a bull. Thailand, Ayutthaya period, 16th–18th century. Earthenware; 9.0 × 11.0 × 4.0 cm. S2005.11
- Spirit house figure of a seated boy. Thailand, Ayutthaya period, 16th–18th century. Earthenware; 6.3 × 5.0 × 3.7 cm. S2005.12

- GIFT OF DAVID BINKLEY AND PATRICIA DAVISH IN MEMORY OF RAYMOND AND IRENE BINKLEY**  
Redolence. By Arakawa Shusaku (b. 1936). Japan, 1974. Color lithograph on paper with embossing; 75.3 × 106.0 cm. S2004.79
- GIFT OF GUIDO GOLDMAN**  
Wall hanging. Uzbekistan, Samarkand or Bukhara, 1850–75. Silk, cotton, and wool; 213.0 × 140.0 cm. S2004.65
- Wall hanging. Uzbekistan, probably Samarkand, 1850–75. Silk, cotton, and wool; 211.0 × 175.0 cm. S2004.66
- Wall hanging. Uzbekistan, Samarkand or Bukhara, mid-19th century. Silk, cotton, and wool; 210.0 × 168.0 cm. S2004.67
- Wall hanging. Uzbekistan, probably Samarkand, mid-19th century. Silk, cotton, and wool; 229.0 × 102.0 cm. S2004.68
- Wall hanging. Uzbekistan, Bukhara, mid-19th century. Silk, cotton, and wool; 132.0 × 92.0 cm. S2004.69
- Wall hanging. Central Asia, 1850–75. Silk, cotton, and wool; 118.0 × 83.0 cm. S2004.70
- Wall hanging. Central Asia, 1850–75. Silk, cotton, and wool; 211.0 × 123.0 cm. S2004.71
- Wall hanging. Uzbekistan, probably Bukhara, 1850–75. Silk, cotton, and wool; 130.0 × 72.0 cm. S2004.72
- Wall hanging. Central Asia, mid-19th century. Silk, cotton, and wool; 209.0 × 131.0 cm. S2004.73
- Wall hanging. Central Asia, probably Khodjent, 1850–75. Silk, cotton, and wool; 206.0 × 156.0 cm. S2004.74
- Wall hanging. Central Asia, mid-19th century. Silk, cotton, and wool; 123.0 × 114.0 cm. S2004.75



ACQUISITIONS, CONTRIBUTIONS, AND FINANCIALS

Wall hanging. Uzbekistan, Bukhara, mid-19th century. Silk, cotton, and wool; 175.0 x 159.0 cm. S2004.76

Wall hanging. Uzbekistan, Bukhara, 1850–75. Silk, cotton, and wool; 152.0 x 80.0 cm. S2004.77

Loom length. Central Asia, 1850–75. Silk, cotton, and wool; 678.0 x 41.0 cm. S2004.78

Section of loom length. Central Asia, 1850–1900. Silk, cotton, and wool; 198.0 x 28.0 cm. S2004.79

Wall hanging. Uzbekistan, Samarkand or Ferghana Valley, 1850–75. Silk, cotton, and wool; 221.0 x 150.0 cm. S2004.80

Wall hanging. Central Asia, 1825–75. Silk, cotton, and wool; 203.0 x 171.0 cm. S2004.81

Wall hanging. Central Asia, 1875–1900. Silk, cotton, and wool; 178.0 x 110.9 cm. S2004.82

Wall hanging. Uzbekistan, Bukhara, 1800–50. Silk, cotton, and wool; 246.0 x 2110.0 cm. S2004.83

Wall hanging. Uzbekistan, Bukhara, 1875–1900. Silk, cotton, and wool; 231.0 x 1150.0 cm. S2004.84

Wall hanging. Iran, 1850–1900. Silk, cotton, and wool; 180.0 x 109.0 cm. S2004.85

Wall hanging. Iran, 1850–1900. Silk, cotton, and wool; 168.0 x 109.0 cm. S2004.86

Wall hanging. Central Asia, 1800–50. Silk, cotton, and wool; 229.0 x 39.0 cm. S2004.87

Wall hanging. Uzbekistan, possibly Samarkand, 1850–75. Silk, cotton, and wool; 204.0 x 140.0 cm. S2004.88

Part of loom length. Central Asia, 1850–75. Silk, cotton, and wool; 234.0 x 33.0 cm. S2004.89

Wall hanging. Central Asia, ca. 1900. Silk, cotton, and wool; 203.0 x 142.0 cm. S2004.90

Wall hanging. Uzbekistan, Bukhara, 1800–50. Silk, cotton, and wool; 169.0 x 86.0 cm. S2004.91

Wall hanging. Central Asia, 1850–75. Silk, cotton, and wool; 211.0 x 144.0 cm. S2004.92

Wall hanging. Uzbekistan, Bukhara, 1875–1900. Silk, cotton, and wool; 180.0 x 99.0 cm. S2004.93

Woman's robe. Central Asia, 1850–75. Silk velvet; 125.0 x 163.8 cm. S2004.94

Woman's robe. Central Asia, 1850–75. Silk velvet; 122.0 x 165.0 cm. S2004.95

Woman's robe. Central Asia, 1850–75. Silk velvet; 132.0 x 160.0 cm. S2004.96

Woman's robe. Central Asia, late 19th century. Silk, cotton, and wool; 135.0 x 165.0 cm. S2005.13

Woman's robe. Uzbekistan, Bukhara, 1820–40. Silk, cotton, and wool; 135.0 x 163.0 cm. S2005.14

Woman's robe. Central Asia, 1850–1900. Silk, cotton, and wool; 137.0 x 185.0 cm. S2005.15

Woman's robe. Central Asia, 1850–1900. Silk, cotton, and wool; 122.0 x 150.0 cm. S2005.16

Robe. Central Asia, 19th century. Silk, cotton, and wool; 129.5 x 161.0 cm. S2005.17

Robe. Central Asia, 19th century. Silk, cotton, and wool; 132.0 x 147.0 cm. S2005.18

Robe. Central Asia, 19th century. Silk, cotton, and wool; 128.0 x 156.0 cm. S2005.19

Robe. Central Asia, 19th century. Silk, cotton, and wool; 119.5 x 154.0 cm. S2005.20

Robe. Central Asia, 19th century. Silk, cotton, and wool; 140.0 x 160.0 cm. S2005.21

**GIFT OF OSBORNE AND GRATIA HAUGE, AND VICTOR AND TAKAKO HAUGE**  
Group of 559 ceramic vessels. Iraq, Cambodia, Thailand, Vietnam, Laos, Burma, and China, 3rd–20th century. Earthenware, stoneware, and porcelain, various sizes. S2004.63–.64; S2004.99–.235; S2005.22–.442

**GIFT OF RICHARD PEELER**  
Tea bowl. By Takahashi Rakusai III (1898–1976). Japan, 1966. Shigaraki stoneware with accidental wood-ash glaze; 7.0 x 13.3 cm. S2004.98

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*Magic, Myths, and Minerals: Chinese Jades from the Arthur M. Sackler Gallery*, organized in cooperation with the Smithsonian Institution Traveling Exhibition Service

Goose. China, Song dynasty (960–1279). Jade; 2.8 x 9.2 x 6.0 cm. S1987.28

Rabbit. China, Shang-Western Zhou dynasty, ca. 11th century B.C.E. Jade; 2.1 x 3.9 x 0.4 cm. S1987.587

Bird pendant. China, Shang dynasty, 13th–11th century B.C.E. Jade; 5.6 x 3.6 x 0.5 cm. S1987.637

Horse. China, Song–Ming dynasty, 10th–17th century. Jade; 3.3 x 6.0 x 3.3 cm. S1987.739

Pig. China, Han dynasty, 2nd century B.C.E.–2nd century C.E. Marble; 2.8 x 9.2 x 6.0 cm. S1987.741

Bear. China, Han dynasty, 2nd century B.C.E.–2nd century C.E. Jade; 2.8 x 3.3 x 1.6 cm. S1987.744

Dog. China, period of Division, 3rd–6th century or later. Jade; 2.8 x 9.2 x 6.0 cm. S1987.750

Bird. China, Liao–Yuan dynasty, 10th–14th century. Jade; 4.3 x 2.9 x 0.9 cm. S1987.752

Toad on a lotus leaf. China, Ming–Qing dynasty, 16th–17th century. Jade; 3.6 x 9.0 x 5.6 cm. S1987.758

Garment hook with monkey and horse. China, Qing dynasty, 17th–18th century. Jade; 12.2 x 1.8 x 2.2 cm. S1987.762

Ring ornament. China, Yuan–Ming dynasty, 13th–17th century. Jade; 11.2 x 11.4 x 1.1 cm. S1987.767

Bird and peach. China, Ming dynasty, 14th–17th century. Jade; 8.0 x 4.6 x 4.9 cm. S1987.772

Dragon brush washer. China, Qing dynasty, 18th century. Jade; 3.0 x 9.8 x 7.1 cm. S1987.773

Coiled mythical animal. Han dynasty–period of division, 2nd century B.C.E.–589 C.E., or later. Jade; 3.6 x 10.0 x 5.6 cm. S1987.785

Dove staff finial. China, Song dynasty, 960–1279. Jade; 5.1 x 8.0 x 4.2 cm. S1987.794

Chimera. China, period of division, 4th–6th century. Jade; 4.7 x 8.6 x 2.8 cm. S1987.798

Tiger. China, period of division, 3rd–5th century or later. Jade; 3.0 x 7.4 x 4.7 cm. S1987.802

Bird pendant. China, 12th–18th century. Jade; 6.4 x 4.3 x 2.2 cm. S1987.807



Rooster. China, Song dynasty, 10th–13th century. Jade; 5.2 × 6.9 × 2.3 cm. S1987.808

Mandarin duck. China, Yuan–Qing dynasty, 14th–17th century. Jade; 3.1 × 6.0 × 2.7 cm. S1987.810

Pigeon. China, Song dynasty, 960–1279. Jade; 4.7 × 8.5 × 3.1 cm. S1987.811

Elephant. China, Song dynasty, 12th–13th century. Jade; 4.1 × 9.3 × 4.4 cm. S1987.813

Ram. China, Qing dynasty, 19th century. Jade; 5.7 × 8.7 × 3.9 cm. S1987.815

Horse. China, Tang–Song dynasty, 8th–13th century. Jade; 3.4 × 7.3 × 4.4 cm. S1987.817

Dragon finial. China, Yuan dynasty, 13th–14th century. Jade; 6.9 × 5.1 × 24.3 cm. S1987.819

Horse. China, Song dynasty (960–1279) or later. Jade; 3.9 × 9.6 × 4.0 cm. S1987.820

Double chimera. China, Qing dynasty, 17th–18th century. Jade; 5.6 × 8.3 × 8.2 cm. S1987.824

Elephant. China, Song dynasty (960–1279). Jade; 5.3 × 11.8 × 7.6 cm. S1987.825

Dog. China, Ming–Qing dynasty, 17th century. Jade; 3.1 × 7.6 × 3.8 cm. S1987.835

Bird pendant. China, Western Zhou dynasty, 11th–10th century B.C.E. Jade; 7.0 × 9.0 × 0.4 cm. S1987.846

Rat. China, Song dynasty, 12th–13th century. Jade; 5.8 × 1.3 × 1.2 cm. S1987.878

Ox. China, Ming dynasty, 15th–16th century. Jade; 2.9 × 6.0 × 3.5 cm. S1987.886

Ornamental disk. China, Qing dynasty, 18th century. Jade; 15.7 × 12.6 × 0.7 cm. S1987.922

The above objects were gifts of Arthur M. Sackler.

*Nazha Slaying the Dragon King*. China, ca. 1875–1925. Jade; 11.2 × 10.2 × 5.1 cm. Transfer from the Department of Mineral Sciences, National Museum of Natural History, Smithsonian Institution, S1992.75

Tortoise. China, Qing dynasty, late 18th–early 19th century. Agalmatolite; 4.2 × 7.3 × 14.6 cm. Transfer from the Department of Mineral Sciences, National Museum of Natural History, Smithsonian Institution, S1995.94

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*ASIAN GAMES: THE ART OF CONTEST*  
Bowl. Iran, Sasanian period, 7th–8th century. Silver with gilding; 5.7 × 14.3 cm. Gift of Arthur M. Sackler, S1987.105

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*Japan After Perry: Views of Yokohama and Meiji Japan*

*Complete Enumeration of Scenic Places in Foreign Nations: City of Washington in America*. By Utagawa Yoshitora (fl. ca. 1850–80). Japan. Woodblock print; ink and color on paper; 37.0 × 74.3 cm. Gift of the Daval Foundation, from the Collection of Ambassador and Mrs. William Leonhart, S1991.148A–C

*Pictures of a Children's Dance Peformance at the Gankiro in Yokohama*. By Utagawa Yoshikazu (fl. ca. 1850–70). Japan. Woodblock print; ink and color on paper; 36.4 × 73.7 cm. Gift of the Daval Foundation, from the Collection of Ambassador and Mrs. William Leonhart, S1991.149A–C

*Americans Strolling About*. By Utagawa Yoshifuji (1828–1887). Japan. Woodblock print; ink and color on paper; 35.4 × 24.6 cm. Gift of the Daval Foundation, from the Collection of Ambassador and Mrs. William Leonhart, S1991.150

*Picture of a Locomotive Along the Yokohama Waterfront*. By Utagawa Hiroshige III (1843–1894). Japan. Woodblock print; ink and color on paper; 36.7 × 75.0 cm. Gift of the Daval Foundation, from the Collection of Ambassador and Mrs. William Leonhart, S1991.151A–C

*Picture of a Mercantile Establishment in Yokohama*. By Hashimoto Sadahide (born 1807). Japan. Woodblock print; ink and color on paper; 36.5 × 75.3 cm. Gift of the Daval Foundation, from the Collection of Ambassador and Mrs. William Leonhart, S1991.152A–C

*Kanagawa, Noge, and Yokohama: Evening Scene of Yokohama*. By Utagawa Hiroshige II (1826–1869). Japan. Woodblock print; ink and color on paper; 33.8 × 145.0 cm. Gift of Ambassador and Mrs. William Leonhart, S1998.26A–F

*Kanagawa, Noge, and Yokohama: Evening Scene of Yokohama*. By Utagawa Hiroshige II (1826–1869). Japan. Woodblock print; ink and color on paper; 33.8 × 145.0 cm. Gift of Ambassador and Mrs. William Leonhart, S1998.26A–F

*Picture of a Foreign Building in Yokohama*. By Utagawa Hiroshige II (1826–1869). Japan. Woodblock print; ink and color on paper; 35.0 × 73.0 cm. Gift of Ambassador and Mrs. William Leonhart, S1998.27A–C

*Picture of the Trial Balloon Launch at the Naval Academy Training Ground at Tskuiji*. By Utagawa Hiroshige III (1843–1894). Japan. Woodblock print; ink and color on paper; 33.8 × 74.0 cm. Gift of Ambassador and Mrs. William Leonhart, S1998.31A–C

*Famous Views of Tokyo: Picture of Brick and Stone Shops on Ginza Avenue*. By Utagawa Hiroshige III (1843–1894). Japan. Woodblock print; ink and color on paper; 37.5 × 73.0 cm. Gift of Ambassador and Mrs. William Leonhart, S1998.32A–C

*Among the Five Nations: Americans*. By Utagawa Kunihisa II (1832–1891). Japan. Woodblock print; ink and color on paper; 34.8 × 23.9 cm. Gift of Ambassador and Mrs. William Leonhart, S1998.34

*Among the Five Nations: Russians*. By Utagawa Kunihisa II (1832–1891). Japan. Woodblock print; ink and color on paper; 34.8 × 23.9 cm. Gift of Ambassador and Mrs. William Leonhart, S1998.35

*Among the Five Nations: The French*. By Utagawa Kunihisa II (1832–1891). Japan. Woodblock print; ink and color on paper; 34.8 × 23.5 cm. Gift of Ambassador and Mrs. William Leonhart, S1998.36

*Spectacle of the Imperial Diet Building at Sawai-cho in Kojimachi Ward, Tokyo*. By Utagawa Kunitoshi (1847–1899). Japan. Woodblock print; ink and color on paper; 37.0 × 73.0 cm. Gift of Ambassador and Mrs. William Leonhart, S1998.39A–C

*Picture of a Salesroom in a Foreign Mercantile Firm in Yokohama*. By Hashimoto Sadahide (1807–?). Japan. Woodblock print; ink and color on paper; 34.8 × 72.8 cm. Gift of Ambassador and Mrs. William Leonhart, S1998.44A–C

*Picture of a Parlor in a Foreign Mercantile Firm in Yokohama*. By Hashimoto Sadahide (1807–?). Japan. Woodblock print; ink and color on paper; 36.4 × 74.2 cm. Gift of Ambassador and Mrs. William Leonhart, S1998.47A–C

*Complete Detailed View of Yokohama Honcho and the Miyozaki Quarter*. By Hashimoto Sadahide (1807–?). Japan. Woodblock print; ink and color on paper; 37.5 × 76.8 cm. Gift of Ambassador and Mrs. William Leonhart, S1998.48A–C

*Picture of the Newly Opened Port of Yokohama in Kanagawa*. By Hashimoto Sadahide (1807–?). Japan. Woodblock print; ink and color on paper; 36.5 × 72.4 cm. Gift of Ambassador and Mrs. William Leonhart, S1998.52A–C

*Picture of Western Traders at Yokohama Transporting Merchandise*. By Hashimoto Sadahide (1807–?). Japan. Woodblock print; ink and color on paper; 36.0 × 122.5 cm. Gift of Ambassador and Mrs. William Leonhart, S1998.55A–E

*Picture of People of the Five Nations Walking in a Line*. By Hashimoto Sadahide (1807–?). Japan. Woodblock print; ink and color on paper; 36.3 × 73.9 cm. Gift of Ambassador and Mrs. William Leonhart, S1998.57A–C

*Complete Picture of the Newly Opened Port of Yokohama*. By Hashimoto Sadahide (1807–?). Japan. Woodblock print; ink and color on paper; 69.5 × 191.1 cm. Gift of Ambassador and Mrs. William Leonhart, S1998.58A–C

*Picture of Foreigners of the Five Nations Carousing in the Gankiro*. By Yoshiiku Ikkeisai (1833–1904). Japan. Woodblock print; ink and color on paper; 34.8 × 72.8 cm. Gift of Ambassador and Mrs. William Leonhart, S1998.66A–C

*Picture of a Procession of Foreigners at Yokohama*. By Utagawa Yoshikazu (act. 1850–70). Japan. Woodblock print; ink and color on paper; 36.4 × 73.7 cm. Gift of Ambassador and Mrs. William Leonhart, S1998.72A–C

*The United States of North America*. By Utagawa Yoshikazu (act. 1850–70). Japan. Woodblock print; ink and color on paper; 35.0 × 24.0 cm. Gift of Ambassador and Mrs. William Leonhart, S1998.79

*Railway Timetable*. By Utagawa Yoshitora (act. 1850–80). Japan. Woodblock Print; ink and color on paper; 37.0 × 25.1 cm. Gift of Ambassador and Mrs. William Leonhart, S1998.100



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We are grateful to the following generous benefactors who have included the Freer & Sackler Galleries in their estate plans.

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Budget Summary

Statement of Activity and Changes in Fund Balance

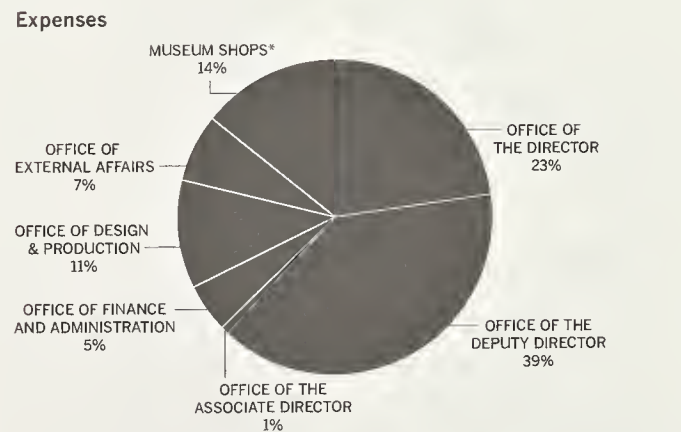
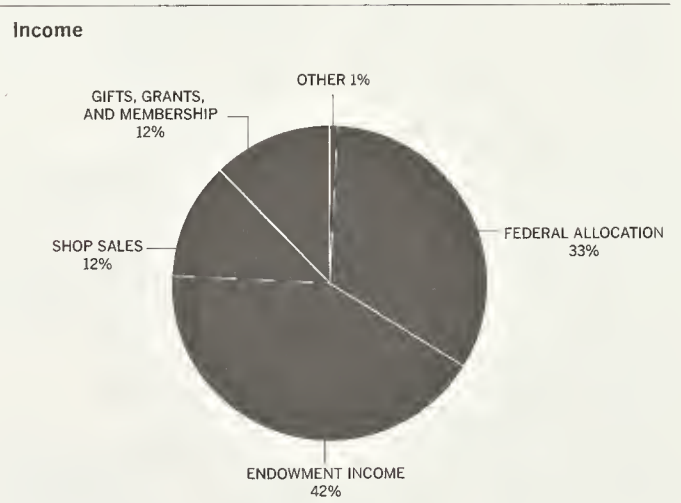
For the year ended September 30, 2005, with comparison to the year ended September 30, 2004

Support and Revenue	2005 TOTAL	2004 TOTAL
Federal allocation	\$5,419,300	\$5,742,050
Endowment income--Freer	5,562,772	5,583,475
Endowment income--Other	1,354,061	946,510
Shop sales	1,965,895	2,230,528
Gifts, grants, and membership	1,847,025	2,869,531
SI Grants: Latino, ResEquip, IRM-CIS, SchStudies	130,700	129,825
Other: Rights sales, Royalties, Benefits	197,767	207,219
<b>Total support and revenue</b>	<b>\$16,477,520</b>	<b>\$17,709,138</b>
Expenses		
Office of the director		
Director's office	\$655,683	\$511,689
Collections acquisition	755,493	1,358,370
Publications	322,165	458,905
Exhibition program	1,760,691	2,107,577
<b>Subtotal--Office of the director</b>	<b>\$3,494,032</b>	<b>\$4,436,541</b>
Office of the deputy director		
Deputy director's office	\$192,993	\$149,611
Curatorial research	1,449,672	1,551,258
Conservation	1,388,636	1,262,449
Collections management	847,091	731,837
Education	954,043	888,384
Imaging and photographic research	335,048	358,328
Library, Archives, and Rights	451,500	489,749
Library acquisitions	145,200	140,688
<b>Subtotal--Office of the deputy director</b>	<b>\$5,764,183</b>	<b>\$5,572,304</b>
Office of the associate director		
Associate director's office	\$185,365	\$223,786
<b>Subtotal--Office of the associate director</b>	<b>\$185,365</b>	<b>\$223,786</b>
Office of design and production		
Design and production	\$1,258,442	\$1,172,928
Information technology	393,387	420,649
<b>Subtotal--Office of design and production</b>	<b>\$1,651,829</b>	<b>\$1,593,577</b>
Office of external affairs		
Membership and development and special events	\$766,484	\$721,520
Public affairs	215,965	321,504
<b>Subtotal--Office of external affairs</b>	<b>\$982,449</b>	<b>\$1,043,024</b>
Office of finance and administration		
Finance, administration, and personnel	\$813,768	\$677,572
Museum shops		
Cost of goods sold	1,100,654	1,181,682
Other costs	1,073,534	994,887
<b>Subtotal--Office of finance and administration</b>	<b>\$2,987,956</b>	<b>\$2,854,141</b>
<b>Total expenses</b>	<b>\$15,065,814</b>	<b>\$15,723,373</b>
Excess (deficiency) of support and revenue over expenses before other financing	\$1,411,706	\$1,985,765
Other financing use/Transfers		
Transfer to Endowment (Mellon match)	-0-	-300,000
Transfer to Central Trust	-0-	-36,917
Excess (deficiency) of support and revenue over expenses after other financing	1,411,706	1,648,848
Fund balance, beginning of year	9,569,670	7,242,533
Fund balance, end of year	10,981,376	8,891,381
Plus: Prior Period Adjustment	26,217	678,289
<b>Adjusted Fund Balance, end of year</b>	<b>\$11,007,593</b>	<b>\$9,569,670</b>

Fiscal Year 2005

OCTOBER 1, 2004-SEPTEMBER 30, 2005

The following charts reflect the income and expense distributions for the Freer Gallery of Art & Arthur M. Sackler Gallery during fiscal year 2005. The financial statements included in this report are the representation of management and are not audited.



\* PLEASE NOTE THAT THE MUSEUM SHOPS ARE ACCOUNTED FOR WITHIN THE OFFICE OF FINANCE AND ADMINISTRATION.

Changes in Fund Balance	2005 Total
Fund balance, beginning of year	\$9,569,670
Plus: Prior Period Adjustment	26,217
Plus: Excess over Expenses	1,411,706
<b>Fund Balance, end of year</b>	<b>11,007,593</b>
Minus: Encumbrances	1,337,745
<b>Adjusted Fund Balance, end of year</b>	<b>9,669,848</b>
Restricted Fund Balance	9,724,341
Discretionary Fund Balance	-54,493
<b>Total</b>	<b>\$9,669,848</b>



Annual Benefit Gala

On October 26, 2005, the Freer and Sackler hosted its sixth annual sold-out gala celebrating the opening of *Style and Status: Imperial Costumes from Ottoman Turkey*. Three hundred eighty guests attended this glamorous evening, which honored four Turkish designers for their contribution to fashion. The event raised over \$260,000, making it the museum's highest grossing benefit dinner. We are grateful to the gala committee members and supporters listed below.

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His Excellency The Ambassador of the Republic of Turkey and Mrs. O. Faruk Loğoğlu  
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Endowment Funds

Arthur M. Sackler Gallery	MARKET VALUE 9/30/05	MARKET VALUE 9/30/04
Else Sackler Public Affairs Endowment For public affairs activities to increase awareness of the gallery, its collections, and programs	\$5,213,090	\$4,825,366
Else Sackler Fund For fresh flowers at the entrance to the Sackler Gallery	\$546,821	\$506,151
Freer Gallery of Art		
Freer Estate Endowment General operating funds, including acquisitions	\$117,740,086	\$108,983,157
Edward Waldo Forbes Fund To further scientific study of the care, conservation, and protection of works of art through lectures, colloquia, and fellowships	\$2,377,273	\$2,200,463
Harold P. Stern Memorial Fund For increasing the appreciation and understanding of Japanese art	\$2,490,641	\$2,305,399
Richard Louie Memorial Fund To support an annual internship for a student of Asian descent	\$130,586	\$120,874
Camel Fund For research expenses related to conservation	\$173,718	\$160,797

Freer & Sackler Galleries	MARKET VALUE 9/30/05	MARKET VALUE 9/30/04
Bill and Mary Meyer Concert Series Endowment To fund and support the Bill and Mary Meyer Concert Series	\$265,891	\$246,116
Publications Endowment Fund For research and publication of the permanent collections	\$1,851,387	\$1,713,690
Hirayama Fund For Japanese painting conservation, research, and training	\$3,101,167	\$2,870,517
Sir Joseph Hotung Fund For library acquisitions	\$130,597	\$120,884
Moynihah Endowment Fund To further research on the Mughal emperor Babur	\$209,850	\$194,242
Chinese Art Research Fund For Chinese art research, projects, and programs	\$593,069	\$548,959
Education Program Fund For education programs	\$1,208,136	\$1,118,280
Nancy Fessenden Endowment for Education For education programs	\$816,340	\$507,973
Director's Discretionary Fund Established by Peggy and Richard M. Danziger for exhibitions and projects	\$545,785	\$505,192
Anne van Biema Endowment Fund To increase knowledge and appreciation of Japanese graphic arts from 1600 to 1900	\$7586,073	\$709,231
Anne van Biema Fellowship Endowment To promote excellence in research and publication of the Japanese visual arts	\$532,681	\$493,063
Mellon Senior Scientist Fund To endow a senior conservation science position	\$1,422,271	\$304,277



Exhibitions

Arthur M. Sackler Gallery

Fiscal year 2005 started with the highly anticipated and well-received *Dream Worlds: Modern Japanese Prints and Paintings from the Robert O. Muller Collection*. The exhibition showcased one of the world's finest collections of Japanese prints from the late 1860s through the 1940s. *Iraq and China: Ceramics, Trade, and Innovation* focused on Iraqi ceramics in the ninth century—a time when Islamic pottery responded to a wave of luxury Chinese goods. *Asian Games: The Art of Contest* explored the role of games in the diverse societies of pre-modern Asia. *Caravan Kingdoms: Yemen and the Ancient Incense Trade* examined the cultural traditions of ancient kingdoms in the southern Arabian Peninsula. These kingdoms grew fabulously wealthy from control over caravan routes and the international trade of frankincense and myrrh. In the *Realm of Princes: The Arts of the Book in Fifteenth-Century Iran and Central Asia* presented paintings, manuscripts, and portable luxury objects from Iran and present-day Afghanistan. The three-object installation *Chinese Mountains of Immortality: A Focused Look* offered a close look at mountain imagery in Chinese art. *Gold: The Asian Touch* drew exclusively from the Freer and Sackler collections to explore the diverse methods and meanings assigned to gold in different Asian cultures. The Perspectives series of contemporary art continued with Cai Guo-Qiang's *Traveler: Reflection*, a meditation on cultural exchange, and Mei-ling Horn's *Floating Mountains Singing Clouds*, which offered a contemporary interpretation of traditional Chinese landscape painting.

SPECIAL EXHIBITIONS, LONG-TERM LOANS(\*), AND CHANGING THEMATIC SELECTIONS(\*\*)

<b>CALIPHS AND KINGS: THE ART AND INFLUENCE OF ISLAMIC SPAIN</b> THROUGH OCTOBER 17, 2004	<b>ASIAN GAMES: THE ART OF CONTEST</b> FEBRUARY 26–MAY 15, 2005	<b>ARTS OF CHINA**</b> (SELECTED OBJECTS ON LOAN) LONG-TERM
<b>CAI GUO-QIANG: TRAVELER: REFLECTIONS</b> OCTOBER 30, 2004–JULY 31, 2005	<b>ASIA IN AMERICA: VIEWS OF CHINESE ART FROM THE INDIANAPOLIS MUSEUM OF ART</b> THROUGH MARCH 20, 2005	<b>JAPANESE PAINTING*</b> (highlights from the collection and important loans) THROUGH JULY 2005
<b>DREAM WORLDS: MODERN JAPANESE PRINTS AND PAINTINGS FROM THE ROBERT O. MULLER COLLECTION</b> NOVEMBER 6, 2004–JANUARY 2, 2005	<b>CHINESE MOUNTAINS OF IMMORTALITY: A FOCUSED LOOK</b> APRIL 2–SEPTEMBER 25, 2005	<b>IKAT: HIGHLIGHTS FROM THE GIFT OF GUIDO GOLDMAN</b> LONG-TERM
<b>IRAQ AND CHINA: CERAMICS, TRADE, AND INNOVATION</b> DECEMBER 4, 2004–JULY 17, 2005	<b>CONTEMPORARY JAPANESE CERAMICS**</b> THROUGH APRIL 24, 2005	<b>SCULPTURE OF SOUTH AND SOUTHEAST ASIA**</b> LONG-TERM
<b>FOUNTAINS OF LIGHT: ISLAMIC METALWORK FROM THE MUHAMMAD ES-SAID COLLECTION*</b> OPENED JANUARY 15, 2005 (LONG-TERM)	<b>CHINESE POTS FOR TABLETOP GARDENS: HONORING THE WORLD BONSAI FRIENDSHIP FEDERATION</b> MAY 27–SEPTEMBER 5, 2005	<b>LUXURY ARTS OF THE SILK ROUTE EMPIRES**</b> LONG-TERM
<b>ART OF MUGHAL INDIA</b> THROUGH FEBRUARY 21, 2005	<b>CARAVAN KINGDOMS: YEMEN AND THE ANCIENT INCENSE TRADE</b> JUNE 25–SEPTEMBER 11, 2005	
<b>IN THE REALM OF PRINCES: THE ARTS OF THE BOOK IN FIFTEENTH-CENTURY IRAN AND CENTRAL ASIA</b> MARCH 19–AUGUST 7, 2005	<b>PERSPECTIVES: MEI-LING HORN</b> AUGUST 27–MARCH 5, 2006	
	<b>GOLD: THE ASIAN TOUCH</b> SEPTEMBER 10, 2005–FEBRUARY 19, 2006	



Freer Gallery of Art

In fiscal year 2005, the Freer continued to exhibit the works of James McNeill Whistler. *Pretty Women: Freer and the Ideal of Feminine Beauty* explored some of the stories and meaning behind many of the paintings of beautiful women in Freer’s collection. *Games, Contests, and Artful Play in Japan* complemented the Sackler exhibition, *Asian Games: The Art of Contest*. Eleven ceramic vessels by one of Japan’s greatest potters were the focus of *Rusticity Refined: Kyoto Ceramics by Ninsei*. *Boating on a River*, inspired by the six-hundred-year anniversary of Zheng He’s construction of a massive Chinese “treasure fleet” and his seven seafaring expeditions, surveyed the role of boats in later Chinese painting history. Rotations in the Freer Gallery included *Arts of the Indian Subcontinent and the Himalayas*, and *Vietnamese Ceramics*, on long-term view.

EXHIBITIONS AND CHANGING THEMATIC SELECTIONS (†)

ARTS OF THE INDIAN SUBCONTINENT AND THE HIMALAYAS OPENED OCTOBER 16, 2004 (LONG-TERM)	GAMES, CONTESTS, AND ARTFUL PLAY IN JAPAN MARCH 19–OCTOBER 23, 2005	JAPANESE SCREENS† LONG-TERM
BLACK & WHITE: CHINESE CERAMICS FROM THE 10TH–14TH CENTURIES OPENED DECEMBER 18, 2004 (LONG-TERM)	RUSTICITY REFINED: KYOTO CERAMICS BY NINSEI MARCH 19–OCTOBER 23, 2005	KOREAN CERAMICS† LONG-TERM
WORK AND COMMERCE: EVERYDAY LIFE IN CHINESE PAINTING THROUGH JANUARY 17, 2005	LUXURY AND LUMINOUSITY: VISUAL CULTURE AND THE MING COURT THROUGH JUNE 26, 2005	ART FOR ART’S SAKE† LONG-TERM
BOATING ON A RIVER FEBRUARY 12–AUGUST 21, 2005	VIETNAMESE CERAMICS FROM THE RED RIVER DELTA OPENED DECEMBER 18, 2004 (LONG-TERM)	JAMES MCNEILL WHISTLER† LONG-TERM
LIFE AND LEISURE: EVERYDAY LIFE IN JAPANESE ART THROUGH FEBRUARY 20, 2005	PRETTY WOMEN: FREER AND THE IDEAL OF FEMININE BEAUTY AUGUST 13, 2005–SEPTEMBER 17, 2006	ANCIENT CHINESE ART† LONG-TERM
THE TEA CEREMONY AS MELTING POT THROUGH FEBRUARY 20, 2005	SMALL MASTERPIECES: WHISTLER PAINTINGS FROM THE 1880S OPENED APRIL 2, 2005 (LONG-TERM)	CHARLES LANG FREER AND EGYPT† LONG-TERM
YOUNG WHISTLER: EARLY PRINTS AND THE FRENCH SET THROUGH MARCH 13, 2005	THE RELIGIOUS ART OF JAPAN† LONG-TERM	BUDDHIST ART† LONG-TERM
	ARTS OF THE ISLAMIC WORLD† LONG-TERM	THE PEACOCK ROOM LONG-TERM



## PROGRAMS

### Education, Public Programs, and Resources

"Inspired" characterizes the interpretive programs conceived and produced by the education department for a record number of visitors this year. The department's offerings supported closer looking at, deeper understanding of, and greater appreciation for works of art in both special exhibitions and permanent collections. Notably, three weekend festivals, held in April, June, and September, celebrated the reopening of the Arts of the Indian Subcontinent and Himalayas galleries. "Inspired by India" weekends featured a special ImaginAsia family guide, musicians, dancers, storytellers, and scholars that brought to life works of art displayed in the galleries.

The department forged new collaborations with the embassies of Indonesia and Vietnam, the John F. Kennedy Center for the Performing Arts, and the nonprofit organization Folk Arts Rajasthan. The galleries produced a four-city tour of Kazue Sawai and the Sawai Koto ensemble, working in partnership with the Japan Foundation; the Asia Society of New York; the University of the South in Tennessee; Towson University in Maryland; and the Sawai Koto Academy in New York.

We gratefully acknowledge the Freeman Foundation of New York and Stowe, Vermont, for its financial support of our school outreach and teacher publications for the past three years. Teacher materials, available for free on our website, have reached all fifty states and nearly two hundred countries.

#### Docents and Tours

The museum's docent corps welcomed approximately 15,000 visitors this year, almost one third of them students. Docents presented 347 reserved tours and 912 walk-in tours, on a wide range of topics, throughout the year. Docents also assisted visitors as informal gallery interpreters in the Freer Gallery on Art Night on the Mall in July and in the Sackler Gallery for the *Caravan Kingdoms: Yemen and the Ancient Incense Trade* exhibition.

In addition to tours for particular exhibitions and daily "Highlights" tours, the department offered the following thematic tours for adults and/or students: Animals in Asian Art, Art and Archeology of Ancient China, Art of the Indian Subcontinent and the Himalayas, Art of the Islamic World, Arts of China, Arts of Japan, Chinese Furniture, How to Look at Asian Art, Religions of Asia, Whistler and American Art, and Whistler and the Peacock Room.

In fiscal year 2005, we reviewed and reinvigorated our tour strategies and expanded our offerings to provide visitors with a greater range of experiences from which to choose. During several focused training sessions and small group discussions, docents reviewed principles of museum learning and experimented with a variety of educational approaches.

#### School and Teacher Programs

##### Bridges to Asia Multiple-visit Program with D.C. Public Schools

During the academic year, the multiple-visit program served fourteen classes from five different D.C. public schools in underserved communities. Three of these classes focused on the art of China and two on the art of Japan. The program included an orientation session and a series in which artist visits to the classroom alternated with tours of the galleries. The program sought to deepen students' understanding of the artistic traditions of China or Japan by making connections between the work of living artists and the works on view in the galleries. This program was generously supported by the Freeman Foundation.

#### Educational Publications

The spring 2005 issue of the museum's semiannual education newsletter, *Asian Art Connections*, highlighted the exhibition *Asian Games: The Art of Contest*. This issue provided background information on the exhibition, an article on popular games with Asian origins, a poster on polo in Asia, a guide to group games, and other features.

In the fall of 2005, the department redesigned its *Connections* newsletter to better serve educators. The new, one-sheet format features background information and a classroom activity on one side and a full-sized poster, which depicts the corresponding art object, on the other. The fall issue, dedicated to the exhibition *Style and Status: Imperial Costumes from Ottoman Turkey*, features a poster of a robe from seventeenth-century Turkey and an activity comparing and contrasting the messages conveyed by contemporary clothing and by beautiful robes during the Ottoman Empire.

In August of 2005, the department published the latest in its series of educational guides to the Freer and Sackler permanent collection. *The Arts of Japan: A Teacher's Guide* introduces the diverse world of Japanese art by exploring three themes—place, season, and materials. The guide offers background information on Japan—its physical landscape, religious traditions, and cultural relationships with neighboring East Asian countries. Special sections highlight Mount Fuji, literature, ukiyo-e, and calligraphy, among others. Featured objects, described in detail, are reproduced in full color on laminated cards included in the packet. The guide also offers lesson plans, contemporary commentary on the guide's three themes, and an introduction to the music of Japan.

#### Teacher Workshops

##### Japanese Printmaking

NOVEMBER 14, 2004

##### Back to School Night for Educators

AUGUST 25, 2005

##### How to Look at Asian Art: Process, Function, and Meaning Cosponsored by the D.C. Arts and Humanities Education Collaborative

OCTOBER 19, 2005

#### ImaginAsia

ImaginAsia offered 115 programs during the fiscal year, including eighty-seven walk-in gallery tours and workshops for families and twenty-eight sessions for reserved groups, among them the Cub and Boy Scouts, Brownie and Girl Scout troops, family reunions, community groups, and summer camps for inner-city youth. ImaginAsia developed five new activity books for its classroom programs—*Dream Worlds*, *Year of the Rooster*, *Asian Games*, *Artful Play in Japan*, and *Shades of Black and White*. Visiting artists, among them a Vietnamese rice-doll maker, a Kabuki dance troupe, and a classical Indian dancer, drew the largest audiences. The John F. Kennedy Center for the Performing Arts invited ImaginAsia to participate in its Prelude Festival. There, the museum's program on making monkey puppets—to highlight the Festival of China—attracted more than five hundred participants. Overall, 4,407 parents and children participated in these ImaginAsia programs. VIARC desks in the Freer and Sackler distributed ImaginAsia's family-program activity books to nearly seven thousand visitors. Approximately five thousand visitors availed themselves of the activity book on Naga Kings in Hindu and Buddhist art that was placed in Freer gallery one. Through its programs and publications, the ImaginAsia program served a total of 16,470 visitors in this fiscal year.



Special Programs

Festivals

Inspired by India

APRIL 8–10, 2005

New Sounds for Buddhist Chant  
Choying Drolma and Steve Tibbets

APRIL 8, 2005

Bharata-natyam Master Class  
Priyadarsini Govind, dancer

APRIL 9, 2005

When the Goddess Dances  
ImaginAsia Family Program  
Priyadarsini Govind, dancer

APRIL 9, 2005

Stories of India  
Surabhi Shah

APRIL 10, 2005

Classical Indian Dance  
Priyadarsini Govind

APRIL 10, 2005

Inspired by India

JUNE 10–12, 2005

North Indian Classical Music  
Ramesh Misra, sarangi; Nitin Mitta, tabla

JUNE 10, 2005

Creation Stories of India  
Meena Arora Nayak

JUNE 11, 2005

I Dance My Stories  
Nilimma Devi and Anila Kumari

JUNE 12, 2005

South Indian Classical Music  
Geetha Raja, vocals; Radhika Mani, violin; Anoor Dattatreya Sharma, mridangam

JUNE 12, 2005

Fly a Kite  
ImaginAsia Family Program

JUNE 11 AND 12, 2005

Performances

Inspired by India

SEPTEMBER 16–18, 2005

Musical Stories from Rajasthan  
Folk Arts Rajasthan

SEPTEMBER 16 AND 17, 2005

Gallery Talk: Arts of the Indian Subcontinent and the Himalayas  
Debra Diamond

SEPTEMBER 16, 2005

Concert: Master of Indian Flutes  
Shashank

SEPTEMBER 16, 2005

Sufi Music from Rajasthan  
Rangeela

SEPTEMBER 18, 2005

Making Malas  
ImaginAsia Family Program

SEPTEMBER 17 AND 18, 2005

“Inspired by India” weekend festivals, celebrating the opening of the new Freer Arts of the Indian Subcontinent and the Himalayas galleries, were made possible in part by the generous support of Margaret and George Haldeman, Doris Weiner and family, Marion and Ashok Deshmukh, Arun and Rama Deva, Hart and Nancy Fessenden, Ranvir and Adarsh Trehan, Ashok and Stuti Kaveeshwar, and Kenneth and Joyce Robbins.

Kabuki Music and Dance Weekend

APRIL 2 AND 3, 2005

Kabuki Dancer's Dressing Room  
Hanayagi Shifu, Hanayagi Shinou, and Kawakami Maki

APRIL 2, 2005

Kabuki Music and Dance Masters  
Tokiwazu Sanzo, shamisen; Hanayagi Shifu, Hanayagi Shinou, and Kawakami Maki, dancers

APRIL 2, 2005

Kabuki Kids  
ImaginAsia Family Program  
Hanayagi Shinou and Kawakami Maki

APRIL 3, 2005

Festival of Vietnam

JULY 9 AND 10, 2005

Vietnamese Music and Dance

JULY 9, 2005

Printmaking Demonstrations

JULY 9 AND 10, 2005

Children's Rice Dolls  
ImaginAsia Family Program

JULY 9 AND 10, 2005

Presented as part of the Vietnam Festival, in recognition of the tenth anniversary of normalization of relations between the United States and Vietnam. It was organized with the U.S. Department of State, the Embassy of Vietnam, and the U.S.-Vietnam Trade Council.

Demonstrations

Woodblock Printmaking

DECEMBER 4 AND 5, 2004

Keiji Shinohara

This demonstration was presented in conjunction with the exhibition *Dream Worlds: Modern Japanese Prints and Paintings from the Robert O. Muller Collection*.

Hands-on Play Zone

DAILY MARCH 19–APRIL 17, 2005 AND

SATURDAYS, MARCH 12–MAY 14

The event was presented in conjunction with the exhibition *Asian Games: The Art of Contest*

Rules of the Game Expert  
Demonstration: Chess

MARCH 19, 2005

David Mehler

This event was presented in conjunction with the exhibition *Asian Games: The Art of Contest*.

Rules of the Game Expert  
Demonstration: Backgammon

MARCH 26, 2005

Bill Pow

This event was presented in conjunction with the exhibition *Asian Games: The Art of Contest*.

Rules of the Game Expert  
Demonstration: Go

MAY 7, 2005

Haskell Small and Keith L. Arnold

This event was presented in conjunction with the exhibition *Asian Games: The Art of Contest*.

Art Night on the Mall

Arab American Rap: Hagage Masaed

JULY 7, 2005

This concert was presented in conjunction with the exhibition *Caravan Kingdoms: Yemen and the Ancient Incense Trade*.

Sufi Fusion: Niyaz

JULY 14, 2005

Azam Ali, vocals; Loga Ramin Torkian, guitar, saz, guitarviol; Carmen Rizzo, remix

Asia PastFuture: Trio Tarana

JULY 21, 2005

Ravish Momin, percussion; Jason Hwang, violin; Ezra Blumenkranz, 'ud and bass

Cambodian Buddhist Society Musicians and Dancers

Directed by Chum Ngek

JULY 28, 2005

Bill and Mary Meyer Concert Series

This series has been established in memory of Dr. Eugene Meyer II and Mary Adelaide Bradley Meyer. It is generously supported by the New York Community Trust—The Island Fund, Elizabeth E. Meyer, Melissa and E. Bradley Meyer, the Meyer Concert Series Endowment, and numerous additional donors.

Music of Islamic Spain: The Terra Nova Consort

OCTOBER 7, 2004

This concert was presented in conjunction with the exhibition *Caliphs and Kings: The Art and Influence of Islamic Spain*, through support from Arts International, with funding from the Doris Duke Foundation for Islamic Art.

Meetings: Indian Ragas and Medieval Song

NOVEMBER 5, 2004

Ken Zuckerman, sarod and medieval lute; Dominique Vallard, voice; Keyvan Chemirani, zarb; Swapan Chaudhuri, tabla

Musicians from Marlboro I  
NOVEMBER 17, 2004

Musicians from Marlboro II

DECEMBER 7, 2004

St. Petersburg Quartet

FEBRUARY 19, 2005

This concert was presented in conjunction with the exhibition *Iraq and China: Ceramics, Trade, and Innovation*.

Musicians from Marlboro III

FEBRUARY 24, 2005

Pacifica Quartet

APRIL 7, 2005

This concert was presented with support from Chamber Music America as part of the Cleveland Quartet Award.

Shanghai Quartet

APRIL 20, 2005

Asian and Asian American Music and Dance

Shanghai Traditional Music Orchestra

OCTOBER 1, 2004

This concert was presented in cooperation with the Embassy of China.

Pacific Crossings: Yosuke Yamashita's New York Trio with Guest Kabuki Musicians

OCTOBER 15, 2004

This concert was made possible with support from the Japan Agency for Cultural Affairs in commemoration of the sesquicentennial of U.S.-Japan relations.

Strings Across Asia: Traditional Fiddles from China, Mongolia, and the Arab World

FEBRUARY 11, 2005 (CONCERT)

FEBRUARY 12 AND 13, 2005 (LECTURE-DEMONSTRATIONS)

Ali Jihad Racy, *rababs*; Betti Xiang, *erhu*; Dmitry Ayurov, *morin huur*; Yang Wei, *pipa*; Souhail Kaspar, *darabukka*; Kermen Kalyaeva, *yoochin*

These concerts were presented in conjunction with the exhibition *Iraq and China: Ceramics, Trade, and Innovation*.



## PROGRAMS

### Kabuki Dancer's Dressing Room: Hanayagi Shifu, Hanayagi Shinou, and Kawakami Maki

APRIL 2, 2005

This special event was presented in conjunction with the National Cherry Blossom Festival.

### Kabuki Music and Dance Masters: Tokiwazu Sanzo, shamisen; Hanayagi Shifu, Hanayagi Shinou, and Kawakami Maki, dancers

APRIL 2, 2005

This program was presented in conjunction with the National Cherry Blossom Festival.

### New Sounds for Buddhist Chant: Choying Drolma and Steve Tibbets

APRIL 8, 2005

This concert was presented in conjunction with the opening of the new South Asian galleries in the Freer.

### Bharata-natyam Master Class: Priyadarsini Govind, dancer

APRIL 9, 2005

This program was presented in conjunction with the opening of the new South Asian galleries in the Freer.

### Classical Indian Dance: Priyadarsini Govind

APRIL 10, 2005

This program was presented in conjunction with the opening of the new South Asian galleries in the Freer.

### Kazue Sawai and the Sawai Koto Ensemble 2005 U.S. Tour

APRIL 23—ASIAN ARTS AND CULTURE  
CENTER, TOWSON UNIVERSITY, TOWSON,  
MD.

APRIL 24—FREER GALLERY OF ART

APRIL 28—UNIVERSITY OF THE SOUTH,  
SEWANEE, TENN.

APRIL 30—ASIA SOCIETY, NEW YORK, N.Y.

This series was produced by the Freer and Sackler Galleries in collaboration with the University of the South, The Asian Arts and Culture Center at Towson University, The Asia Society, and the Sawai Koto Academy, New York. Major support provided by the Japan Foundation through the Performing Arts Japan Program.

### North Indian Classical Music: Ramesh Misra, *sarangi*; Nitin Mitta, *tabla*

JUNE 10, 2005

This concert was presented in conjunction with the opening of the new South Asian galleries in the Freer.

### South Indian Classical Music: Geetha Raja, vocals; Radhika Mani, violin; Anoor Dettatreya Sharma, *mridangam*

JUNE 12, 2005

This concert was presented in conjunction with the opening of the new South Asian galleries in the Freer.

### National Folkloric Dance Ensemble of Yemen

JUNE 23, 2005

This performance was presented in conjunction with *Caravan Kingdoms: Yemen and the Ancient Incense Trade* and in cooperation with the Minister of Culture and Tourism, Republic of Yemen.

### Vietnamese Music and Dance

JULY 9, 2005

This performance was presented as part of the Vietnam Festival, in recognition of the tenth anniversary of normalization of relations between the United States and Vietnam. Organized with the U.S. Department of State, the Embassy of Vietnam, and the U.S.-Vietnam Trade Council.

### A Day in the Life of a Yemenite Woman: Barefoot Dance Company and Shoshana Tubi, vocalist

AUGUST 28, 2005

This program was presented in conjunction with *Caravan Kingdoms: Yemen and the Ancient Incense Trade*.

### Master of Indian Flutes: Shashank

SEPTEMBER 16, 2005

This concert was presented in conjunction with the opening of the new South Asian galleries at the Freer.

### Sufi Music from Rajasthan: Rangeela

SEPTEMBER 18, 2005

This concert was presented in cooperation with Folk Arts Rajasthan, and in conjunction with the opening of the new South Asian galleries in the Freer.

## Films

### KOREAN FILM FESTIVAL, D.C.

This series was co-presented with the AFI Silver Theatre, AFI Kennedy Center, the Avalon Theatre, the Hirshhorn Museum and Sculpture Garden, and the National Museum of Women in the Arts. It was cosponsored by the Korean Cultural Service, Washington, D.C.; the Korean Film Council; the Korean Film Archive; and the Korea Foundation, U.S.A. (Continued from September 2004)

### *A Hometown in Heart*

(1948, directed by Yoon Yong-kyu)  
OCTOBER 3, 2004

### *Aimless Bullet*

(1961, directed by Yoo Hyun-mok)  
OCTOBER 8, 2004

### *The Housemaid*

(1961, directed by Kim Ki-young)  
OCTOBER 17, 2004

### *A Good Windy Day*

(1980, directed by Lee Jang-ho)  
OCTOBER 22, 2004

### *To the Starry Island*

(1993, directed by Park Kwang-su)  
OCTOBER 24, 2004

### *Festival*

(1996, directed by Im Kwon-taek),  
OCTOBER 29, 2004

### *Green Fish*

(1997, directed by Lee Chang-dong)  
OCTOBER 31, 2004

### D.C. ASIAN PACIFIC AMERICAN FILM FESTIVAL

This film series was presented jointly at the Freer Gallery of Art and the Hirshhorn Museum and Sculpture Garden and cosponsored with the Smithsonian Program for Asian Pacific American Studies.

### *Slowly Silently*

(2003, directed by Jinoh Park)  
OCTOBER 10, 2004

### *Diagnosis*

(2004, directed by Georgie Lee)  
OCTOBER 10, 2004

### *Rattle*

(2004, directed by Ed Chen)  
OCTOBER 10, 2004

### *Take the "A" Train*

(2004, directed by Amin Kaderali)  
OCTOBER 10, 2004

### *On Guard*

(2004, directed by Kevin Lee)  
OCTOBER 10, 2004

### *Doki-Doki*

(2004, directed by Chris Eska)  
OCTOBER 10, 2004

### *Daughters of Everest*

(2004, directed by Sapana Sakya and  
Ramyata Limbu)  
OCTOBER 10, 2004

### *Indian Cowboy*

(2004, directed by Nikhil Kamkolkar)  
OCTOBER 10, 2004

### *The Ride*

(2003, directed by Nathan Kurosawa)  
OCTOBER 16, 2004

### *The Magical Life of Long Tack Sam*

(2003, directed by Ann Marie  
Fleming)  
OCTOBER 16, 2004

## DISCOVERIES 2004

### *Springtime in a Small Town*

(2002, directed by Tian  
Zhuangzhuang)  
NOVEMBER 14, 2004

### *Nine Souls*

(2003, directed by Toshiaki Toyoda)  
NOVEMBER 19, 2004

### *Millennium Mambo*

(2001, directed by Hou Hsiao-hsien)  
NOVEMBER 21, 2004

### *Scent of the Lotus Pond*

(2004, directed by Satyajit Maiti)  
DECEMBER 5 AND 12, 2004

### *Cellphone*

(2003, directed by Feng Xiaogang)  
DECEMBER 10, 2004

### *Anaahat*

(2003, directed by Amol Palekar)  
DECEMBER 19, 2004

## IRANIAN FILM FESTIVAL 2005

Cosponsored with the Illex Foundation.

### *Canary*

(2002, directed by Javad Ardakani  
Movaqati)  
JANUARY 7 AND 9, 2005

### *Here, A Shining Light*

(2003, directed by Seyyed Reza  
Mir-Karimi)  
JANUARY 14 AND 16, 2005

### *Mama's Guest*

(2004, directed by Dariush Mehrjui)  
JANUARY 21 AND 23, 2005

### *20 Fingers*

(2004, directed by Mania Akbari)  
JANUARY 28 AND 30, 2005

### *The Unfinished Story*

(2004, directed by Hassan  
Yekhtapanah)  
FEBRUARY 4 AND 6, 2005

## SAM FULLER'S ASIA

### *The Crimson Kimono*

(1959, directed by Samuel Fuller)  
FEBRUARY 18, 2005

### *The Steel Helmet*

(1951, directed by Samuel Fuller)  
FEBRUARY 25, 2005

### *Fixed Bayonets*

(1951, directed by Samuel Fuller)  
FEBRUARY 27, 2005

## WARS AND RUMORS OF WARS: IRAQ ON FILM

These films were presented in conjunction with the Sackler exhibition *Iraq and China*

### *Zaman, The Man from the Reeds*

(2003, directed by Amer Alwan)  
MARCH 11, 2005

Presented in association with the DC Environmental Film Festival

### *Turtles Can Fly*

(2004, directed by Bahman Ghobadi)  
MARCH 18, 2005

### *About Baghdad*

(2004, directed by InCounter  
Productions)  
MARCH 20, 2005  
Guests: InCounter Productions



**THIRD ANNUAL CHERRY BLOSSOM ANIME MARATHON**  
This program was cosponsored by Otakorp, Inc., and the Japan Information and Cultural Center, Embassy of Japan. It was presented in conjunction with the National Cherry Blossom Festival. Guests: Gilles Poitras, author of *Anime Essentials* and *The Anime Companion*; Steve Bennett, anime illustrator.

**Tokyo Godfathers**  
(2003, directed by Satoshi Kon)  
APRIL 2, 2005

**Ghost in the Shell 2: Innocence**  
(2004, directed by Mamoru Oshii)  
APRIL 2, 2005

**Tree of Palme**  
(2001, directed by Takashi Nakamura)  
APRIL 2, 2005

**Appleseed**  
(2004, directed by Shinji Aramaki)  
APRIL 2, 2005

**FILMS ON GAMES/GAMES ON FILM: FOUR FROM JAPAN**  
These films were presented in conjunction with the Sackler exhibition *Asian Games: The Art of the Contest*.

**Pale Flower**  
(1964, directed by Masahiro Shinoda)  
APRIL 15, 2005

**Tokyo Olympiad**  
(1965, directed by Kon Ichikawa)  
APRIL 17, 2005

**Ping Pong**  
(2003, directed by Fumihiko Masuri)  
APRIL 22, 2005

**Winter Days**  
(2003, directed by various directors)  
APRIL 29, 2005

**TAIPEI STORIES: THE FILMS OF EDWARD YANG**  
This series was cosponsored by the Taipei Economic and Cultural Representative Office, Washington; and the Government Information Office, Taipei.

**Taipei Story**  
(1985) MAY 6, 2005

**A Brighter Summer Day**  
(1991) MAY 8, 2005

**The Terrorizers**  
(1986) MAY 13, 2005

**A Confucian Confusion**  
(1994) MAY 15, 2005

**Mahjong**  
(1996) MAY 20, 2005

**Yi Yi (A One and a Two)**  
(2000) MAY 22, 2005

**FIRST NATIONS/FIRST FILMS:**  
A Showcase of World Indigenous Film and Media This event was cosponsored by the National Museum of the American Indian.

**Mauri**  
(1990, directed by Merata Mita)  
MAY 19, 2005  
Guest: Merata Mita, director.

**BOLLYWOOD NOIR: THE FILMS OF GURU DUTT**

**Mr. and Mrs. 55**  
(1955) JUNE 5, 2005

**Eternal Thirst**  
(1957) JUNE 17, 2005

**Full Moon**  
(1960) JUNE 19, 2005

**Paper Flowers**  
(1959) JUNE 24, 2005

**King, Queen, and Knave**  
(1962) JUNE 26, 2005

**10TH ANNUAL MADE IN HONG KONG FILM FESTIVAL**  
This film festival was cosponsored by the Hong Kong Economic and Trade Office.

**Throw Down**  
(2004, directed by Johnnie To)  
JULY 8 AND 10, 2005

**Kung Fu Hustle**  
(2004, directed by Stephen Chow)  
JULY 15 AND 17, 2005

**DragonBlade**  
(2005, directed by Antony Szeto)  
JULY 22 AND 24, 2005

**Love Eterne**  
(1962, directed by Han Hsiang-li)  
JULY 29 AND 31, 2005

**Come Drink with Me**  
(1966, directed by King Hu)  
AUGUST 5 AND 7, 2005  
**Security Unlimited**  
(1981, directed by Michael Hui)  
AUGUST 12 AND 14, 2005

**Iron Monkey**  
(1993, directed by Yuen Wo-ping)  
AUGUST 13, 2005

**PANEL DISCUSSION**  
**Hong Kong Cinema: Looking Ahead, Looking Back,**  
AUGUST 13, 2005  
Guests: David Chute, film critic for *Los Angeles Times*, *Film Comment*, *Premiere*, and the *LA Weekly*; Philip Lee, Hong Kong film producer and Visiting Professor at the Taipei National University of the Arts; and Jeff Yang, author of the books *Once Upon a Time in China: A Guide to the Cinemas of Hong Kong*, *Mainland China and Taiwan*, and *Eastern Standard Time: A Guide to Asian Influence on American Culture from Astro Boy to Zen Buddhism*.

**Police Story**  
(1985, directed by Jackie Chan)  
AUGUST 19 AND 21, 2005

**The Killer**  
(1989, directed by John Woo)  
AUGUST 26 AND 28, 2005

**KOREAN FILM FESTIVAL D.C. 2005**  
This film festival was presented in association with the AFI Silver Theatre and Cultural Center. It was cosponsored by the Korean Film Council; the Ministry of Culture and Tourism, Seoul; and the Korean Cultural Service, Washington, D.C. (Completed October 2005)

**Arahan**  
(2004, directed by Ryu Seung-won)  
SEPTEMBER 9, 2005

**Spying Cam**  
(2004, directed by Whang Cheol-mean)  
SEPTEMBER 11, 2005

**A Tale of Two Sisters**  
(2003, directed by Kim Jee-woon)  
SEPTEMBER 23, 2005

**Someone Special**  
(2004, directed by Jang Jin)  
SEPTEMBER 25, 2005

**Lectures and Symposia**

**GALLERY TALKS BY MEMBERS OF THE STAFF**

**Work and Commerce: Everyday Life in Chinese Painting**  
OCTOBER 12, 2004  
Stephen Allee

**Dream Worlds: Modern Japanese Prints and Paintings from the Robert O. Muller Collection**  
NOVEMBER 9, DECEMBER 9, AND DECEMBER 11, 2004  
James T. Ulak

**Young Whistler: Early Prints and the French Set**  
DECEMBER 14, 2004  
Kenneth Myers

**Luxury and Luminosity: Visual Culture and the Ming Court**  
JANUARY 11, 2005  
Jan Stuart

**Arts of the Indian Subcontinent and the Himalayas**  
FEBRUARY 8 AND MAY 17, 2005  
Debra Diamond

**Cai Guo-Qiang: Traveler**  
MARCH 8, 2005  
Debra Diamond

**Asian Games: The Art of Contest**  
MARCH 22, 2005  
Ann C. Gunter

**Games, Contests, and Artful Play in Japan**  
APRIL 5, 2005  
Ann Yonemura

**Iraq and China: Ceramics, Trade, and Innovation**  
APRIL 12, 2005  
Massumeh Farhad

**Chinese Ceramics and the Islamic World**  
JUNE 7, 2005  
Jan Stuart and Massumeh Farhad

**Behind the Glazes**  
JUNE 14, 2005  
Ellen Chase and Blythe McCarthy

**Vietnamese Ceramics from the Red River Delta**  
JULY 12, 2005  
Louise Cort

**The Plate Is Already Broken: 15th- to 17th-century Persian Ceramics**  
Massumeh Farhad and Blythe McCarthy  
SEPTEMBER 17, 2005

**Guest Lectures**

**Jewish Art and Artists of Medieval Spain**  
OCTOBER 13, 2004  
Vivian Mann  
Made possible by funding from the Sylvia and Alexander Hassan Foundation

**Ming-dynasty Porcelain: Achievements and Disasters at Jingdezhan**  
OCTOBER 14, 2004  
Rose Kerr  
John A. Pope Memorial Lecture

**Reviving Silk Textile Traditions in Cambodia**  
NOVEMBER 1, 2004  
Kikuo Morimoto

**The Discriminating Eye: Robert O. Muller's Remarkable Collection**  
DECEMBER 4, 2004  
Joan Mirviss

**Painting History for the Mughal Emperor**  
DECEMBER 15, 2004  
Susan Stronge  
The Benjamin Zucker Lecture on Mughal Art

**Metalwork in Iraq and Early Islamic Times**  
MARCH 17, 2005  
James Allan

**Women in the Shahnama: Exotics and Natives, Rebellious Legends, and Dutiful Histories**  
MARCH 31  
Richard Davis

**Panel Discussion: East Asian Consequences of the Iraq War**  
FEBRUARY 2, 2005  
Kurt Campbell  
Presented in cooperation with the Asia Society Washington Center

**Symposia**

Third Forbes Symposium: Studies of the Sculptural Arts of Asia Using Scientific Methods,  
SEPTEMBER 30–OCTOBER 1, 2005  
Meyer Auditorium, Freer Gallery of Art



PROGRAMS

Gallery Shop Programs

With a reputation for outstanding selection and excellent customer service, the Gallery Shops continued to live up to its tradition as the Best Smithsonian Shop (*Washington Post*). As in past years, the Shops maintained a strong presence both on and off the Mall, participating in a number of off-site sales events and operating several exhibition-related in-house satellite shops.

E-commerce continued to grow, as more items, especially books, were added to the Shop's website. Shop-sponsored author events once again flourished this year. As in the past couple of years, the Shops continued to assist a retail operation in India, while maintaining its participation in a World Bank-sponsored project to improve the economic situation of Indian craftspeople.

THE GALLERY SHOPS SPONSORED THE FOLLOWING EVENTS DURING FISCAL YEAR 2005

Meet the Author

- Snow**  
Orhan Pamuk  
OCTOBER 6, 2004
- At Hell's Gate: A Soldier's Journey from War to Peace**  
Claude Anshin Thomas  
OCTOBER 28, 2004
- Exiled: Memoirs of a Camel**  
Kathleen Karr  
DECEMBER 2, 2004
- Adventures with the Buddha**  
Jeffery Paine  
DECEMBER 16, 2004
- Beginner's Guide to Changing the World**  
Isabel Losada  
JUNE 27, 2005

Asian Book Club

Volunteer Tex Vathing continued to lead this monthly group in its lively discussions of Asian-related fiction featured in the Shops.

Off-site Sales Events

- Strathmore Arts Center in Rockville, Md.**  
NOVEMBER 11-14, 2004
- McLean Community Center in McLean, Va.**  
NOVEMBER 26-28, 2004
- Cherry Blossom Festival**  
APRIL 9, 2005

On-site Satellite Shops

- Trunk Show featuring traditional hand-made silk textiles from the Institute for Khmer Traditional Textiles**  
NOVEMBER 1-3, 2004
- Trunk Show featuring contemporary handmade textiles from Laos and Cambodia**  
SEPTEMBER 21-25, 2005
- Attic Sale**  
DECEMBER 8-13, 2004
- National Folklife Festival**  
JUNE 23-JULY 5, 2005
- Summer Clearance Sale**  
JUNE 29-JULY 5, 2005

Lectures by Members of the Staff

Lectures by Members of the Staff

- Chang, Joseph.** "C.C. Wang as Collector and Connoisseur." Annual meeting of the Association for Asian Studies, Chicago, Ill.  
APRIL 1, 2005
- \_\_\_\_\_. "The Evolution of Dong Qichang's Landscape Painting," Symposium on Dong Qichang's Calligraphy and Painting, Macao Museum of Art, Macao.  
SEPTEMBER 3, 2005
- Chase, Ellen.** "Polymers: Sticking Together." Organizer and chair for Research and Technical Studies Specialty Group session, American Institute for Conservation, Annual Meeting, Minneapolis, Minn.  
JUNE 12, 2005  
(The Forbes Fund sponsored a portion of the costs for this session.)
- Cort, Louise Allison.** "Walking Away from Usable Clay: Japan's Avant-garde Ceramists in the 1950s." Japanese Ceramics: Cultural Roots and Contemporary Expressions. Symposium sponsored by Ceramics Program, Office for the Arts at Harvard, Harvard University, Cambridge, Mass.  
NOVEMBER 6, 2004
- Diamond, Debra.** "Yoga and Politics in Jodhpur." The Kri Foundation inaugural lecture in the Setu, Building Bridges Series, Habitat Center, New Delhi.  
DECEMBER 22, 2004
- \_\_\_\_\_. "The New Indian Galleries at the National Museum of Asian Art." Radio interview, All-India Radio, national broadcast from Delhi,  
DECEMBER, 21, 2004
- \_\_\_\_\_. "Home and the Artworld: South Asian Art Today." Lecturer and moderator of an artist panel: Home and the World: South Asia in Transition/South Asia in Translation, Rutgers University, N.J.  
MARCH 26, 2005
- \_\_\_\_\_. "Wonder and Resonance: Exhibiting Indian Art at the Freer and Sackler Galleries." Montgomery College Smithsonian Seminar, Smithsonian Institution, Washington, DC.  
APRIL 14, 2005
- \_\_\_\_\_. "Re-Orient: Text, Image, and Sub-text in Postcolonial Art: Rajkamal Kahlon." Co-moderator of a panel: Provisions Library, Washington, DC.  
SEPTEMBER 21, 2005
- \_\_\_\_\_. "Art as a Bridge Across Borders." Co-moderator of a panel: Chairman Lahore Museum, "Building Bridges in Collaboration with Asia Society," CSIS, Elliot School of International Affairs, Freer and Sackler Galleries.  
SEPTEMBER 29, 2005
- Douglas, Janet G.** "Use of Petrographic Methods to Aid Provenance Studies of Khmer Stone Sculpture." Southeast Asian Sculpture Seminar, Los Angeles County Museum of Art, Los Angeles, Calif.  
DECEMBER 4, 2004
- \_\_\_\_\_. "Recent Research on Chinese Jades in the Freer Gallery of Art and the Arthur M. Sackler Gallery." Department of Cultural Heritage Preservation, Northwest University, Xi'an, China.  
MARCH 20, 2005
- \_\_\_\_\_. and S. S. Sorensen. "Mineralogical Characteristics of Khmer Stone Sculpture in the Bayon Style." Third Forbes Symposium on Scientific Research on the Sculptural Arts of Asia, Freer Gallery of Art, Washington, DC.  
SEPTEMBER 30, 2005
- Farhad, Massumeh.** "Idols and Images in the Islamic World or Palace and Mosque: Attitudes towards Figural Representation." Symposium in conjunction with the opening of *Palace and Mosque, Islamic Art from the Victoria and Albert Museum* at the Kimbell Art Museum, Fort Worth, Tex.  
APRIL 2, 2005



\_\_\_\_\_. "The *Falnama* (Book of Divination) in the Safavid and Ottoman Worlds." An international symposium in honor of Dr. Filiz Çağman, Topkapı Palace Museum, Istanbul.

FEBRUARY 5-10, 2005

**Gunter, Ann C.** "Issues in Hittite Material Culture as Viewed from the Empire's Frontiers." Invited paper, workshop: "Structure and Dating of Hittite Material Culture," German Archaeological Institute, Istanbul.

NOVEMBER 26-27, 2004

**Hare, Andrew.** "Conservation of East Asian Paintings." D.C. Arts Table, Freer and Sackler Galleries, Washington, DC.

OCTOBER 5, 2004

\_\_\_\_\_. "The Aesthetics of Context within the Japanese Scroll Mounting Tradition." M. Victor Leventritt Symposium: The Art of Japanese Calligraphy, for the exhibition *Marks of Enlightenment Traces of Devotion: Japanese Calligraphy and Painting from the Sylvan Barnet and William Burto Collection*, Harvard University, Cambridge, Mass.

FEBRUARY 12, 2005

\_\_\_\_\_. "The Care and Handling of East Asian Paintings." Library of Congress, Washington, DC.

MARCH 8, 2005

**Jett, Paul.** "Technical Study and Elemental Analysis of Chinese Gold from the Late Eastern Zhou Period." Third Forbes Symposium on Scientific Research on the Sculptural Arts of Asia, Freer Gallery of Art, Washington, D.C.

SEPTEMBER 30, 2005.

**McCarthy, Blythe.** "The Work of a Museum Conservation Scientist." American Association of University Women: Math, Science, and Technology Career Day for Middle School Girls,

APRIL 2, 2005

**Stuart, Jan.** "Chinese Jades: Small Stone Sculptures." St. John's College, Annapolis, Md.

SEPTEMBER 21, 2005

\_\_\_\_\_. "Introduction to the Freer and Sackler Gallery and Collecting Asian Art." Smithsonian Journeys lecture series, Freer Gallery, Washington, D.C.

APRIL 15, 2005.

\_\_\_\_\_. "Ming Dynasty Imperial Porcelain and Its Relationship to Other Imperial Arts." Presented at the Chinese Society for Ancient Ceramics international symposium, Jingdezhen, Jiangxi Province, China

OCTOBER 25, 2004.

**Winter, John.** "Postdoctoral Fellowships: The Research Dimension." Conservation Science in the U.S.A., Andrew W. Mellon Foundation, New York, N.Y.,

FEBRUARY 3, 2005.

\_\_\_\_\_. "Surface Decoration on the Limestone Sculptures from Qingzhou, Shandong Province, China." Third Forbes Symposium on Scientific Research on the Sculptural Arts of Asia, Freer Gallery of Art, Washington, D.C.

OCTOBER 1, 2005.

**Yonemura, Ann.** "Japan After Perry: Views of Yokohama and Meiji Japan." Japanese American National Museum, Los Angeles, Calif.

APRIL 10, 2005.

## Research Programs

### ONGOING STAFF RESEARCH PROJECTS

**Allee, Stephen D.** Continuing research, translation, and documentation for comprehensive catalogue of Chinese painting and calligraphy from the Song through Yuan dynasties (9TH-14TH century) in the collection of the Freer Gallery of Art (with Joseph Chang and Ingrid Larsen).

**Chang, Joseph.** Continuing research on Song and Yuan painting; research on *Beyond Brushwork* and for a possible exhibition on Zhou Chen and Tang Yin (in collaboration with Ann Clapp), and another possible exhibition from Hunan Provincial Museum related to Sackler Foundation's Ch'u Silk Manuscript (MLS2028).

**Chase, Ellen.** Conservation and technical study of Asian ceramics, including the structure of ancient Iranian ceramics using xeroradiography; and development of methods to define areas of overpaint on iron oxide painted ceramics.

**Cole, Christina.** Study of East Asian paintings using scientific methods, in particular the identification of organic colorants in paintings, using HPLC, GC-MS, reflectance spectroscopy and other methods (with John Winter).

**Cort, Louise Allison.** Research on ceramics in mainland Southeast Asia, based on field research and the Hauge Collection, Arthur M. Sackler Gallery; research on ceramics in southern Japan and ceramics in Kyoto as a center of ceramic production, use, and distribution (two projects based on the Freer Gallery of Art collection).

**Diamond, Debra.** Continuing research on Asian contemporary art and completing a book on Jodphur painting.

**Douglas, Janet G.** Study of materials and manufacturing techniques of Chinese jade and stone from the Xi'an area of China; technical study of Western Zhou jades in the Arthur

M. Sackler collections; and stone characterization of Khmer sculpture dating to the Angkor Period in the Bayon style.

**Farhad, Massumeh.** Continuing research on the exhibition and accompanying catalogue for *Falnama (Book of Divination)* and the Freer's permanent collection of arts of the book from the Islamic world for a forthcoming catalogue.

**Gunter, Ann C.** Research on Late Bronze and Early Iron Age ceramics from Kinet Hoyük, Turkey; research on ancient Iranian ceramics in the Arthur M. Sackler Gallery, in collaboration with Blythe McCarthy and Ellen Chase.

**Jett, Paul.** Ancient metalworking technology in China and West Asia, with an emphasis on gold and gilding.

**Joseph, Jeffrey C.** Study of East Asian paintings using scientific methods, in particular a survey of the materials used in Song and Yuan period paintings in the Freer Gallery (with John Winter).

**McCarthy, Blythe.** Scientific study of cobalt blue decoration on early Islamic ceramics; structure of ancient Iranian ceramics using xeroradiography; development of methods to define areas of overpaint on iron oxide painted ceramics; and comparative XRF analysis of Chinese and Vietnamese whitewares.

**Orologas, Claire.** Ongoing research on the *Photographic Gift Albums of Abdulhamid II to the United States in 1893*; study of museum learning and organizational culture.

**Smith, Martha.** Survey of the prints and drawings by James McNeill Whistler in the Freer Gallery of Art; study of the characteristics of Islamic paper.

**Stuart, Jan.** Continuing research on Ming dynasty imperial arts, including blue-and-white porcelain (publication); research on Qing dynasty, Yongzheng-period arts (publication and possible future exhibition);

research on Chinese Buddhist sculpture (reinstallation of the Freer's collection), and participation in a multi-museum-and-university project devoted to the Buddhist site of Xiangtangshan; investigation into methods of and taste in displaying art objects in late imperial China.

**Winter, John.** Study of East Asian paintings using scientific methods, funded by the Andrew W. Mellon Foundation; materials in Song and Yuan period paintings in the Freer Gallery of Art (with Jeffrey C. Joseph); research on organic colorants in East Asian paintings (with Christina Cole).

**Yonemura, Ann.** Research of paintings, drawings, prints, and printed books by Katsushika Hokusai for an exhibition and book; research of Charles Lang Freer's collection of paintings and drawings by Hokusai (exhibition essay for Tokyo National Museum and Freer and Sackler); research of the history of the Freer and Sackler Japanese art collection (article and report); research of the early history of the Arthur M. Sackler Gallery (article).

### Fellows Research Projects

**Cheng, Wen-Chien.** Smithsonian Postdoctoral HART Fellow. "Ideas Beyond Indulgence: Images of Drunkenness from Imperial China."

**Gillette, Maris.** Smithsonian Postdoctoral HART Fellow. "Historical Legacies and Artistic Expressions in Chinese Porcelain."

**Matsumura, Makiko.** Smithsonian Short-term Visitor Program Scholar. "Satsuma Ceramics in the Freer Collection."

**Thiriez, Regine.** Smithsonian Short-term Visitor Program Scholar. "Understanding Photographic Portraiture in Late Imperial China."



## Publications

Over the past fiscal year the publications department produced *Caravan Kingdoms: Yemen and the Ancient Incense Trade*. The department also edited text for *Asiatica* magazine, the museum's annual record, numerous gallery exhibitions and brochures, educational guides, and assorted ephemera, including invitations, a quarterly calendar, programs for the Bill and Mary Meyer Concert series, and projects for the shops. The publications department continued to operate throughout much of the year using freelance editors. Reid Hoffman, previously a designer for the Getty Center in Los Angeles, came to the Freer and Sackler as art director, and he will oversee the graphic look of all museum publications. This year, the department won accolades for projects including books, posters, exhibition design, and marketing materials from the American Association of Museums, the Art Director's Club of Washington, and the AIGA (American Institute of Graphic Arts).

### Scholarly Publications

The first volume of the newly revived Freer Gallery of Art Occasional Papers new series, *Pigments in Later Japanese Paintings*, by Elisabeth Fitzhugh, John Winter, and Marco Leona, was published in spring 2005. A second title, *The Look of the Book: Manuscript Production in the Southern Iranian City of Shiraz from the Early 14th Century to 1452*, by Elaine Wright, is planned for publication in 2006.

The appointment of a full-time managing editor for scholarly publications in September 2004 significantly enhanced the scholarly publications program. Accomplishments to date include development of a new subscriber database for *Ars Orientalis* and much-needed clarification of the journal's financial situation. Progress was also made toward publication of three volumes of the journal. During this year, *Ars Orientalis* 33 (2003) was mailed to subscribers, the papers for volume 34 (2004) were edited, and the contents of volume 35 (2005) were determined.

### Museum Publications

**Jett, Paul, John Winter, and Blythe McCarthy**, eds. *Scientific Research on the Pictorial Arts of Asia. Proceedings of the Second Forbes Symposium at the Freer Gallery of Art*. London: Archetype Publications and Washington, D.C.: Freer Gallery of Art, 2005.

**Gunter, Ann C.**, ed. *Caravan Kingdoms: Yemen and the Ancient Incense Trade*. Washington, D.C.: Arthur M. Sackler Gallery, 2005.

### Publications by Members of the Staff

**Cort, Louise Allison**. "Crawling through Mud: Avant-garde Ceramics in Postwar Japan." *Studio Potter* 33, no. 1 (December 2004): 28-41.

\_\_\_\_\_. "Remembering Hirano-sensei" In *Special Exhibition: With Shigaraki Ceramics—Kanroku-gama Kiln and Yuto-jin*, 11-16. Shigaraki, Japan: Shigaraki Ceramic Cultural Park, 2004. (In Japanese)

\_\_\_\_\_. "Visiting Pottery Towns in Japan." *Kateigaho International*, no. 5 (Winter 2005): 161.

**Douglas, Janet G.** "Stone Materials Used in Khmer Sculpture from the National Museum of Cambodia." *UDAYA: Journal of Khmer Studies* 5 (2004): 1-18.

\_\_\_\_\_. "A Review on Some Recent Research on Early Chinese Jades." *Scientific Examination of Art: Modern Techniques in Conservation and Analysis, from the Arthur M. Sackler Colloquia of the National Academy of Sciences*, 206-14. Washington D.C.: The National Academies Press, 2005.

**Farhad, Massumeh**. Review of *Peerless Images: Persian Painting and Its Sources* by Eleanor Sims, with Boris Marshak and Ernst Grube. *Ars Orientalis* 33 (2003): 205-07.

**Giaccai, Jennifer, and John Winter**. "Chinese Painting Colors: History and Reality." In *Scientific Research on the Pictorial Arts of Asia. Proceedings of the Second Forbes Symposium at the Freer Gallery of Art*, edited by Paul Jett, John Winter, and Blythe McCarthy, 99-108. Washington, D.C.: Archetype Publications and Freer Gallery of Art, 2005.

**Gunter, Ann C.** "Chess and Its Visual Culture in West, South, and Southeast Asia." In *Asian Games: The Art of Contest*, edited by Colin Mackenzie and Irving Finkel, 136-67. New York: Asia Society, 2004.

\_\_\_\_\_. *Ernst Herzfeld and the Development of Near Eastern Studies, 1900-1950*. Co-edited with Stefan R. Hauser. Leiden: E. J. Brill, 2005.

**Leona, Marco, and John Winter**. "The Identification of Indigo and Prussian Blue on Japanese Edo-period Paintings." In *Studies Using Scientific Methods: Pigments in Later Japanese Paintings*. Freer Gallery of Art Occasional Papers New Series 1 (2003): 53-81.

**Stuart, Jan**. "The Face in Life and Death: Mimesis and Chinese Ancestor Portraits." In *Body and Face in Chinese Visual Culture*, edited by Wu Hung and Katherine R. Tsiang, 197-228. Cambridge, Mass.: Harvard University, 2005.

\_\_\_\_\_. "Curator's Bookshelf." An annotated bibliography of Chinese books, in *Museums Magazine* (January 2005).

\_\_\_\_\_. "A Gift of Chinese Furniture to the Arthur M. Sackler Gallery." *Orientalis* 35, no. 8 (November 2004), 43-66.

**Swider, J. R., and Martha Smith**. "Funori, Overview of a 300-year-old Consolidant." *Journal of American Institute for Conservation* 44, no. 2 (Summer 2005): 117-126.

**Winter, John**. "The State of the Field: Overview." *Scientific Examination of Art: Modern Techniques in Conservation and Analysis*, from the Arthur M. Sackler Colloquia of the National Academy of Sciences, 3-11. Washington, D.C.: The National Academies Press, 2005.

**Yueh Lien-Chien, Paul Jett, and Yang Chun-Chang**. "An Experimental Analysis of the Bronze Fu Excavated from a Han Tomb by the Shanxi Chiao-Tung School." *Bulletin of the National Museum of History*, 15, no. 5 (May 2005): 68-71.

**Yonemura, Ann**. *Boomtown: Foreigners in Treaty-Port Japan (1859-1872)* by John W. Dower, unit 2 of *Visualizing Japan*, MIT Visualizing Cultures, in cooperation with the Arthur M. Sackler Gallery. Web Publication 2005. Content adapted from Ann Yonemura, *Yokohama: Prints from Nineteenth-century Japan*. Arthur M. Sackler Gallery, Smithsonian Institution, 1990.



Library Services

Library Services

The library acquired a total of 3137 volumes (excluding journal issues) between October 2004 and September 2005. Of the total, 2570 volumes were purchased and 567 were acquired through the gift/exchange program. As an official U.S. depository, the library also received 161 exhibition catalogues from Japan through Japan Art Catalogue Project.

SIGNIFICANT ACQUISITIONS

Donations

The library received a donation by Ralph Redford of almost two hundred books from his and his wife's personal library. The books are on Nepal, India, Japan, Turkey, and many other areas of Asia and the Middle East and represent a welcome addition to our library's research collection.

On behalf of the Harwood family, Joan Hazelton donated an important publication about the Bâysonghori manuscript, *An album of miniatures and illuminations from the Bâysonghori manuscript of the Shâhnâme of Ferdowsi, completed in 833 A.H./A.D. 1430, and preserved in the Imperial Library, Tehran*. The rare book was published in 1971 in Tehran by the Central Council of the Celebration of the 2500th anniversary of the founding of the Persian Empire by Cyrus the Great, in collaboration with Franklin Book Programs. Raymond Harwood, then president and CEO of Harper and Row, received a copy of the book in thanks for his role in bringing it to publication. Rather than selling the book, his family opted to bestow it to the Smithsonian.

Purchases

The library purchased a limited facsimile edition (216/2000) of *Hariri. Al-Maqamat al-Haririyah*. This most celebrated and unique Arabic manuscript, currently in the Bibliothèque nationale in Paris (MS. arabe 5847), was completed by al-Wasiti, probably in Baghdad, in 1237. This facsimile publication makes the manuscript available for study and should foster the first steps towards a critical evaluation of this Arabic manuscript.

The library completed its purchase of an eighty-two-volume set of "Kindai Nihon Ato Katarogu Korekushon" (Art Catalogue Collection of Modern Age Japan), 2001–05. This continuing multi-volume monographic publication reproduces Japanese art exhibition catalogues from the late nineteenth and early twentieth century, including the exhibition records of twenty-six major Japanese art associations. This title is an excellent companion to other library holdings, such as the exhibition catalogues of national art associations and the Japan Art Project, covering contemporary art exhibition catalogues. (This purchase was made possible by the Weedon Foundation.)

Archives

Archives and Slide Library

This fiscal year, efforts to expand access and outreach have brought higher visibility to and usage of the collections. In particular, archives staff continued to develop accessible digital image collections, catalogue records, and finding aids. Queries and reference visits continued to rise steadily during the year, with an increase of twenty-six percent over the previous year.

The archives' online finding aid to the photographs of Antoin Sevruguin now features images. Researchers on the Web can access this important collection of nineteenth-century views of Iran ([http://www.asia.si.edu/archives/finding\\_aids/sevruguin.html/](http://www.asia.si.edu/archives/finding_aids/sevruguin.html/)). Following a major reformatting project, the finding aid for the papers of Ernst Herzfeld (1879–1948) is available in electronic format ([http://www.asia.si.edu/visitor/archives/finding\\_aids/Herzfeld](http://www.asia.si.edu/visitor/archives/finding_aids/Herzfeld)). Additionally, new SIRIS (<http://www.siris.si.edu>) catalogue records were made for the following collections: Robert O. Muller Papers; Ambassador Richard B. Parker Photographs of Islamic Monuments, 1965–79; and Hans C. and Sonia P. Seherr-Thoss Photographs of Islamic Architecture, circa 1960–8.

Research and usage for the 2005 fiscal year broadened the understanding of the archives' holdings. Two notebooks and a watercolor from the Ernst Herzfeld Papers were included in the exhibition *This Fertile Land: Signs & Symbols in Early Arts of Iran and Its Neighbors* at the Kelsey Museum at the University of Michigan, February 4 through September 30, 2005. Dr. Willa Silverman, of the department of French and Jewish Studies at Penn State University, is pursuing publication of the diaries in the Henri Vever Papers (1854–1942). Her interest lies in the historical record the diaries provide for daily and private life in turn-of-the-century France. In June, Dr. Regine Thiriez, a Smithsonian Institution short-term visitor researching manifestations of portrait photography in late imperial China, made use of the Cixi, Empress Dowager of China, Photographs and the Benjamin March Papers. Dr. David Odo, of Harvard University, is presently studying the Henry and Nancy Rosin Collection of Early Japanese Photography for his re-examination of early photographic practice and its role in the creation of Japan as a modern nation state.



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Unless otherwise noted, all photographs are by John Tsantes, Neil Greentree, or Robert Harrell. **Cover** *Untitled/Freer Construction* by Frank Day **Director's Letter** Images of Freer reconstruction by Frank Day. Images of Freer Gallery of Art and Arthur M. Sackler Gallery under construction are courtesy of Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Washington, D.C. **Details** Page 4, top: Namban ("Southern Barbarians" in Japan), Japan, Edo period, 17th century, pair of six-panel folding screens, ink, color, and gold on paper, Freer Gallery of Art, Purchase, F1965.22 and F1965.23. *At the Gate* by Gwyn Hanssen Pigott, 2005, translucent porcelain, Private collection, Melbourne, photo by Brian Hand.

**Hokusai: Mad About Art** Unless otherwise noted, all works in this section are by the Japanese artist Hokusai (1760–1849), are in the collection of the Freer Gallery of Art, and were the gift of Charles Lang Freer. Pages 8–9: *Boy Viewing Mount Fuji*, 1839, hanging scroll, ink and color on silk, F1898.10. Page 10, top: *Lady Holding a Cat*, ca. 1810s, ink on paper, F1904.256. Bottom: Random sketches, 1834, color woodblock printed book, vol. 12, Smithsonian Institution Libraries, Freer Gallery of Art and Arthur M. Sackler Gallery Special Library, Special Collection, 754.7 .HB C3. Page 11, clockwise from top: *New Year Custom: Makeup on the New Year Morning* (one of a pair), ca. 1806–11, hanging scroll mounted on panel, F1903.52. *Woman Holding a Fan*, ca. 1810–11, hanging scroll, ink and color on silk, F1904.183. *Eight Views of Fashionable Dandies: Evening Bell of Yazaemon*, ca. 1785, color woodblock print, chuban, Gift of the family of Eugene and Agnes E. Meyer, F1974.73. Page 12, top: *Illustrated Book of the Glories of China and Japan*, 1850, woodblock printed book, Smithsonian Institution Libraries, Freer Gallery of Art and Arthur M. Sackler Gallery Library, Special Collection, NE1325, K3 A639, 1850. Below: Rough sketches, 1820, woodblock printed book, Smithsonian Institution Libraries, Freer Gallery of Art and Arthur M. Sackler Gallery Library, Special Collection NE1325K3 A685 1820. Bottom: Detail of *Six Immortals of Poetry*, ca. 1806–1808, one of a set of six hanging scrolls, F1907.371. Page 13, top: *Wagtail and Wisteria*, 1834, color woodblock print, chuban, Arthur M. Sackler Gallery, The Anne van Biema Collection, S2004.3.213. Bottom: Detail from *Hokusai manga* (Biyō [Nagoya]: Tōheikidō, 1818–78), vol. 14, Smithsonian Institution Libraries, Freer Gallery of Art and Arthur M. Sackler Gallery Library, Special Collection, 754.7 .H8. Page 14, left: *Breaking Waves*, 1847, hanging scroll, ink and color on silk, F1903.109. Right: Detail of *Shinto Priest, Three Women, and a Child*, ca. 1799–1801, two-panel folding screen, ink, gold, and color on paper, F1904.177. Page 15: Details of Handscroll with Miscellaneous Images, 1839, handscroll, ink and color on paper, F1902.42. Page 16, top: *One Hundred and One Ghost Tales: Kohada Koheji*, ca.

1831–32, color woodblock print, chuban, The Art Institute of Chicago, Clarence Buckingham Collection 1943.602. Bottom: Detail from *Shuga ichiran* (Bishō: Hishiya Kyubē, 1818), Smithsonian Institution Libraries, Freer Gallery of Art and Arthur M. Sackler Gallery Library, Special Collection, NE1325.K3 A762 1818. Page 17, left: *Rats and Rice Bales*, 1843, hanging scroll mounted on panel, ink and color on silk, F1904.132. Right: *Thunder God*, 1847, hanging scroll, ink and color on paper, F1900.47. **Sugimoto: Art/History** All objects and images courtesy of the artist. Page 18: *Black Sea: Ozuluce*, from the *Seascape* series, 1992, gelatin silver print. Page 19: Hiroshi Sugimoto in his New York studio. Page 20, clockwise from top left: *Henry VIII and His Six Queens*, 1999, gelatin silver prints. *Kasuga Deer Mandala*, 15th century, hanging scroll, silk with colors. *Lion Dais Reliquary*, lion, 13th century, reliquary, 14th century, lotus dais, 2003, wood with colors, crystal, and gilt bronze. *Wheelstone*, 4th century, jasper. Page 21: *Treasure Pagoda with Seaview Crystal Ball*, 2003, pagoda, 13th century, crystal ball, plastic lotus dais, and wind chimes, 2003, iron, silver, crystal, and plastic. Page 22: *Kegon Waterfall, Japan*, 1977, gelatin silver print. Page 23: Mississippiian Sea Bottom, fossil. Carboniferous period, Mississippian epoch, late Osagean stage, Edwardsville Formation, Montgomery County, Indiana. Page 24, clockwise from top left: *Time's Arrow*, 1987, seascape, 1980, reliquary fragment, 13th century, gelatin silver print, gilt bronze. *Elderly Warrior Mask*, 13th century, wood with lacquer and colors. *Monju Bosatsu (the Bodhisattva Mañjuśrī)*, 13th century, hanging scroll, silk with colors. *Female Shinto Deity*, 12th century, wood with colors. Page 25: Hiroshi Sugimoto's workroom and storage area in his studio in Chelsea, New York. Page 26: Sugimoto in the specially built darkroom he designed.

**In the Beginning: Bibles Before the Year 1000** Page 29: Back cover of *Washington Manuscript III—The Four Gospels (Codex Washingtonensis)*, with figures of Sts. Mark and Luke, Coptic, Egypt, 7th century, encaustic painting on wooden panel, Freer Gallery of Art, Gift of Charles Lang Freer, F1906.298. Page 30: Archival images courtesy of the Archives of the Freer and Sackler Galleries, Smithsonian Institution. Page 31: The Sayings of Jesus (*Logia Jesus*), Oxford, Bodleian Library, MS, Gr. Th. E 7 (P) recto and verso, ink on papyrus, f. 1, *Gospel of Thomas* (fragment ), Greek, Oxyrhynchus, Egypt, 3rd century C.E. Page 32: Deuteronomy and Joshua, Freer Gallery of Art, F1906.272, ff. 117v and 119r, ink on parchment, ff. 102, end of Deuteronomy and beginning of Joshua, Greek, Egypt, early 5th century. Page 33: The Macregel Gospels (alias The Rushworth Gospels), Oxford, Bodleian Library, MS. Auct. D. 2. 19, ff. 51v–52r, ink and pigments on parchment, ff. ii + 171, Gospels, Latin, with Old English gloss (added in England in second half of 10th century),

Co. Offaly (?) (Birr ?), Ireland, late 8th or early 9th century (before 822?). Page 34: The Douce Ivory, Oxford, Bodleian Library, MS, Douce 176, upper cover, ivory plaque set within binding of a parchment codex, ff. ii + 129, Gospel lectionary, Latin, Chelles, near Paris, France, ca. 800, ivory from Aachen, ca. 800. Page 35: Images taken by explorer Wendell Phillips at St. Catherine's Monastery in Sinai in the early 1950s, courtesy of the American Foundation for the Study of Man, Falls Church, Virginia. Newspaper articles from the Freer Gallery of Art and Arthur M. Sackler Gallery Archives.

**Facing East** Page 36: *Who Am We? (multi)* by Do-ho Suh, 2000, four-color offset print on paper, published by Lehmann Maupin Gallery, New York. Page 37: *Uni-Face Girl* by Do-ho Suh, computer-generated color photograph, edition of six, exhibition copy, LM6691, courtesy of the artist and Lehmann Maupin Gallery, New York. ELS2006.2.2. Page 38: *The Qianglong Emperor as Manjushri, the Bodhisattva of Wisdom*, imperial workshop with face by Giuseppe Castiglione, China, mid-18th century, ink and color on silk, Freer Gallery of Art, Purchase-anonymous donor and museum funds, F2000.4. Page 39, top: *Child Acrobats in Japan*, Japan, Meiji era, late 19th century, photograph, albumen print with hand coloring. Purchase and partial gift of Henry and Nancy Rosin, Freer Gallery of Art and Arthur M. Sackler Gallery Archives, R234. Bottom: *Woman of the Court with a Painting of Jahangir*, India, Mughal dynasty, 1603, opaque watercolor on paper, lent by the Smithsonian American Art Museum, Gift of John Gellatly, LTS1985.1.354. Page 40: *Head of a Pharaoh*, Egypt, Old Kingdom, Dynasty 5 or 6, ca. 2500–2170 B.C.E., stone and copper, Freer Gallery of Art, Purchase, F1938.11. Page 41, top left: *Prince Khurram, the future emperor Shah Jahan*, India, ca. 1615, ink on paper, Arthur M. Sackler Gallery, S1986.437. Bottom left: Detail, *Portrait of a Painter*, ascribed to Bihzad, Turkey, Ottoman dynasty, late 15th century, opaque watercolor and gold on paper, Freer Gallery of Art, Purchase, F1932.28. Right: *Self-Portrait Presented to Wang Chi-yuan by Chang Dai-chien* (Zhang Sagian), China, 1965, hanging scroll, ink on paper, Arthur M. Sackler Gallery, Gift of the Estate of Wang Chi-yuan, S1991.154. Page 42: *Self-Portrait* by Kohnno Michisei, Japan, 1917, oil on canvas, Arthur M. Sackler Gallery, Gift of Shuntatsu Kohnno and the Kohnno family in memory of their father, S1998.115. Page 43, top: *Six Recruits from the Fraser Album*, attributed to Ghulam Ali Khan, India, state of Haryana, 1815–16, watercolor on paper, Arthur M. Sackler Gallery, Purchase, S1999.1. Bottom: *Veiled Woman with Pearls* by Antoin Sevruguin, Iran, 1890–1900, modern print from a glass-plate negative, Myron Smith Bement Collection, Freer Gallery of Art and Arthur M. Sackler Gallery Archives, negative number 2.07.

**Taking Shape** All works in this section are in the collection of the Arthur M. Sackler Gallery. Page

48, top to bottom, column 1: Rounded cup with loop handle, Iran, 1400–800 b.c.e., Iron Age I–II, earthenware, Gift of Victor and Takako Hauge, S1998.316. Baluster-form jar with two-color glaze, Khmer Empire, probably Thailand, Buriram Province, Angkorean period, 11th–12th century, brown stoneware with iron glaze, laminate of white stoneware over neck with ash glaze, Gift of Osborne and Gratia Hauge, S1996.112. Column 2: Bottle, Iran, 1000–800 b.c.e., earthenware, Gift of Victor and Takako Hauge, S1998.332. Baluster-form bottle, Khmer Empire, probably Thailand, Buriram Province, Angkorean period, 11th century, white stoneware with ash glaze, Gift of Osborne and Gratia Hauge, S1996.139a-b. Column 3: Tripod ewer, Iran, ca. 1000 b.c.e., burnished earthenware, Gift of Osborne and Gratia Hauge, S1998.169. Jar, Iran, ca. 2400–1400 b.c.e., Late Bronze Age, earthenware and paint, Gift of Osborne and Gratia Hauge, S1998.190. Column 4: Cup, Iran, late 2nd millennium b.c.e., burnished earthenware, Gift of Osborne and Gratia Hauge, S1998.186. Bud-shaped jar, Khmer Empire, probably Thailand, Buriram Province, Angkorean period, 11th–12th century, white stoneware with iron glaze, Gift of Osborne and Gratia Hauge, S1996.135a-b. Bud-shaped jar, Khmer Empire, probably Thailand, Buriram Province, Angkorean period, 11th–12th century, white stoneware with iron glaze, Gift of Osborne and Gratia Hauge, S1996.135a-b. Column 5: Ewer, Khmer Empire, probably Thailand, Buriram Province, Angkorean period, 11th–12th century, white stoneware with ash glaze, Gift of Victor and Takako Hauge, S1997.131. Jar, Iran, 1400–800 b.c.e., Iron Age I–II, earthenware, Gift of Osborne and Gratia Hauge, S1998.24. Column 6: Jar, Iran, 1400–800 b.c.e., Iron Age I–II, earthenware, Gift of Osborne and Gratia Hauge, S1998.194. Cylindrical lidded vessel with knob, Khmer Empire, probably Thailand, Buriram Province, Angkorean period, 10th–11th century, light gray stoneware with ash glaze, Gift of Victor and Takako Hauge, S1996.165a-b. Column 7: Bud-shaped jar, Khmer Empire, probably Thailand, Buriram Province, Angkorean period, 11th–12th century, brown stoneware with iron glaze, Gift of Osborne and Gratia Hauge, S1996.142a-b. Jar with pinched spout, Iran, 1st millennium b.c.e., earthenware, Gift of Victor and Takako Hauge, S1998.319. Page 49, top to bottom, column 1: Jar with tripod base, Iran, 1400–800 b.c.e., Iron Age I–II, earthenware, Gift of Victor and Takako Hauge, S1998.318. Baluster-form bottle, Khmer Empire, probably Thailand, Buriram Province, Angkorean period, 11th–12th century, brown stoneware with iron glaze, Gift of Osborne and Gratia Hauge, S1996.117. Column 2: Ewer, Iran, 1000–800 b.c.e., burnished earthenware, Gift of Osborne and Gratia Hauge, S1998.192. Jar, Iran, ca. 2400–1400 b.c.e., Late Bronze Age, earthenware with paint, Gift of Osborne and Gratia Hauge, S1998.21. Column 3: Jug, Iran, 1400–800 b.c.e., Iron Age I–II, burnished earthenware, Gift of Osborne and Gratia Hauge,

S1998.171. Jar, Iran, 1000–800 b.c.e., Iron Age II, earthenware, Gift of Victor and Takako Hauge, S1998.329. Column 4: Bottle, Iran, 1st millennium b.c.e., polished and burnished earthenware, Gift of Osborne and Gratia Hauge, S1998.170. Jar, Khmer Empire, probably Thailand, Buriram Province, Angkorean period, 12th–13th century, brown stoneware with iron glaze, Gift of Victor and Takako Hauge, S1996.157. Column 5: Cylindrical lidded vessel with pointed knob, Khmer Empire, probably Thailand, Buriram Province, Angkorean period, 11th–12th century, earthenware with traces of white coating, Gift of Victor and Takako Hauge, S1996.167a-b. Lime pot with lid, Khmer Empire, probably Thailand, Buriram Province, Angkorean period, 11th–13th century, white stoneware with ash glaze, Gift of Osborne and Gratia Hauge, S1996.138a-b. Column 6: Lime paste jar in form of bird, Khmer Empire, probably Thailand, Buriram Province, Angkorean period, 11th–12th century, white stoneware with ash glaze, Gift of Osbourne and Gratia Hauge, S1996.146. Bottle, Khmer Empire, probably Thailand, Buriram Province, Angkorean period, 11th–13th century, earthenware or underfired stoneware, Gift of Victor and Takako Hauge, S1996.183. Column 7: Lime-paste jar in form of bird, Khmer Empire, probably Thailand, Buriram Province, Angkorean period, 11th–12th century, white stoneware with iron glaze, Gift of Victor and Takako Hauge, S1996.172a-b. Bottle, Khmer Empire, probably Thailand, Buriram Province, Angkorean period, 11th–12th century, stoneware with ash glaze, Gift of Osborne and Gratia Hauge, S1996.140a-b.

**Fire + Water** Page 50: Lamp shaped as a tripod (*ding*), China, Western Han dynasty, 220 b.c.e.–8 C.E., bronze, Arthur M. Sackler Gallery, Gift of the Arthur M. Sackler Foundation, S2006.4. Page 51: Ewer with dragon handle and dragon spout, China, Tang dynasty, 8th–9th century, Lushan ware (Duandian kiln), Huangdao ware, Jiaxiam, Henan province, Arthur M. Sackler Gallery, Gift of the Arthur M. Sackler Foundation, S2006.6.

**Focus** Page 53, bottom: Detail, *Forking Tongues* by Simryn Gill, 1992, assorted cutlery with dried chilies, Courtesy of the Queensland Art Gallery Foundation, Collection: Queensland Art Gallery. Page 54: Images of the National Museum of Cambodia courtesy of Nuen Sophal, staff photographer. (Thank you to Helen Jessup and to Professor Michael Lestz, who provided the translation, for their help with this article.) Page 55: Images of Dries Van Noten's fall 2006 Ready to Wear collection courtesy of STYLE.COM.

**Endnote** Page 56: Images courtesy of the Arthur M. Sackler Gallery and the Freer Gallery of Art Archives. Top: Charles Lang Freer Papers, Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Gift of the Estate of Charles Lang Freer, A0398. Bottom: Exterior elevation drawing of the Sackler pavilion, 35 mm slide, Freer Gallery of Art and Arthur M. Sackler Gallery Archives.







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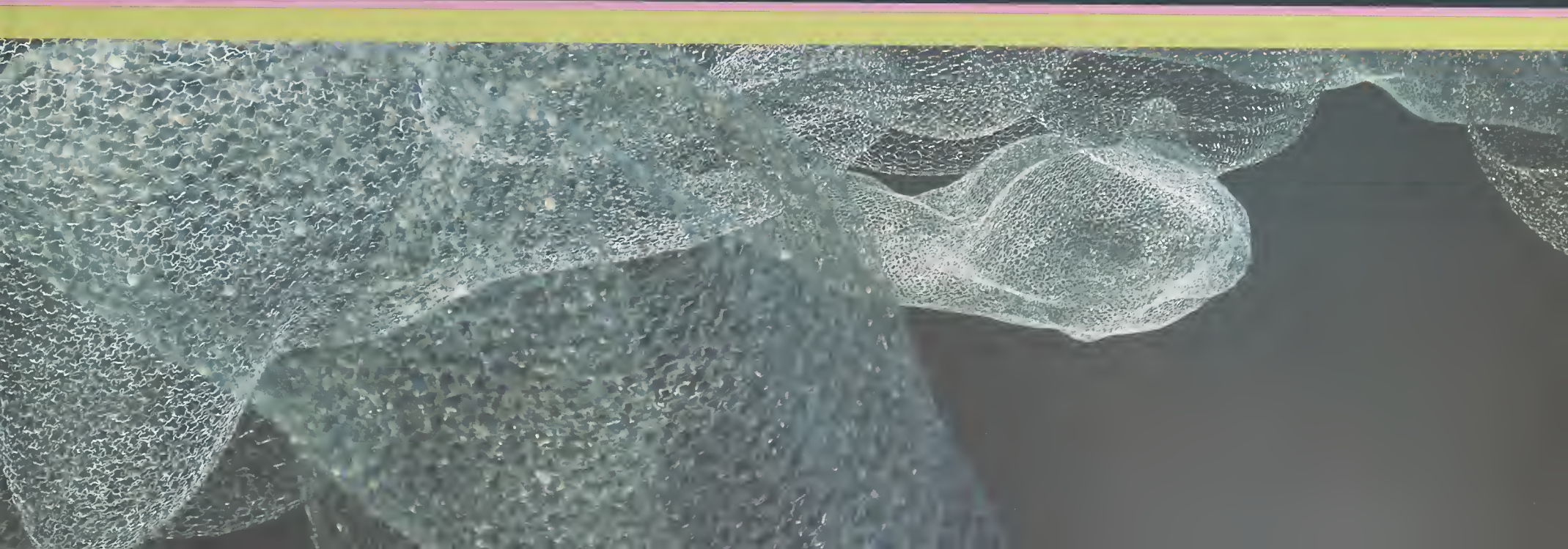
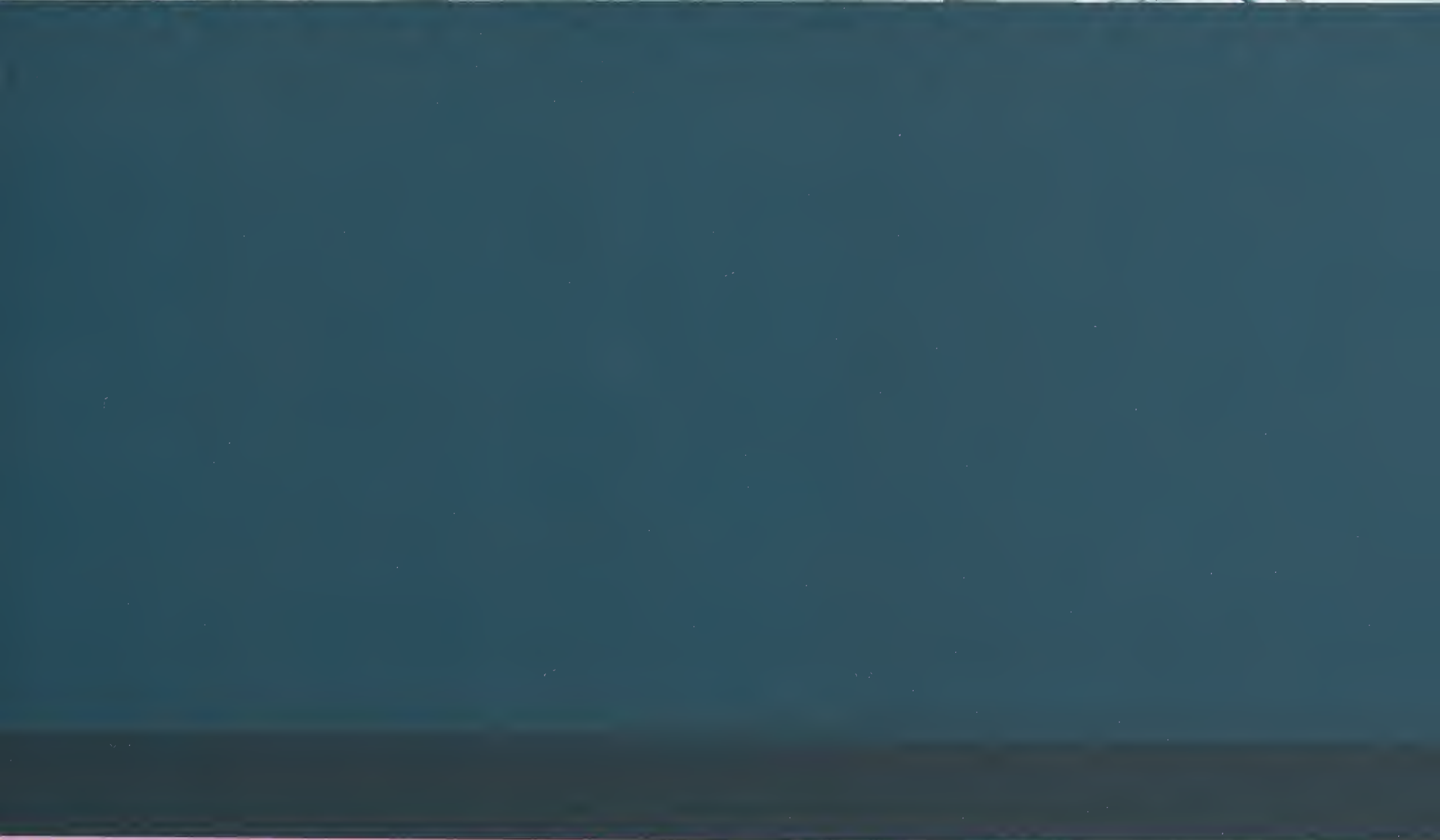
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